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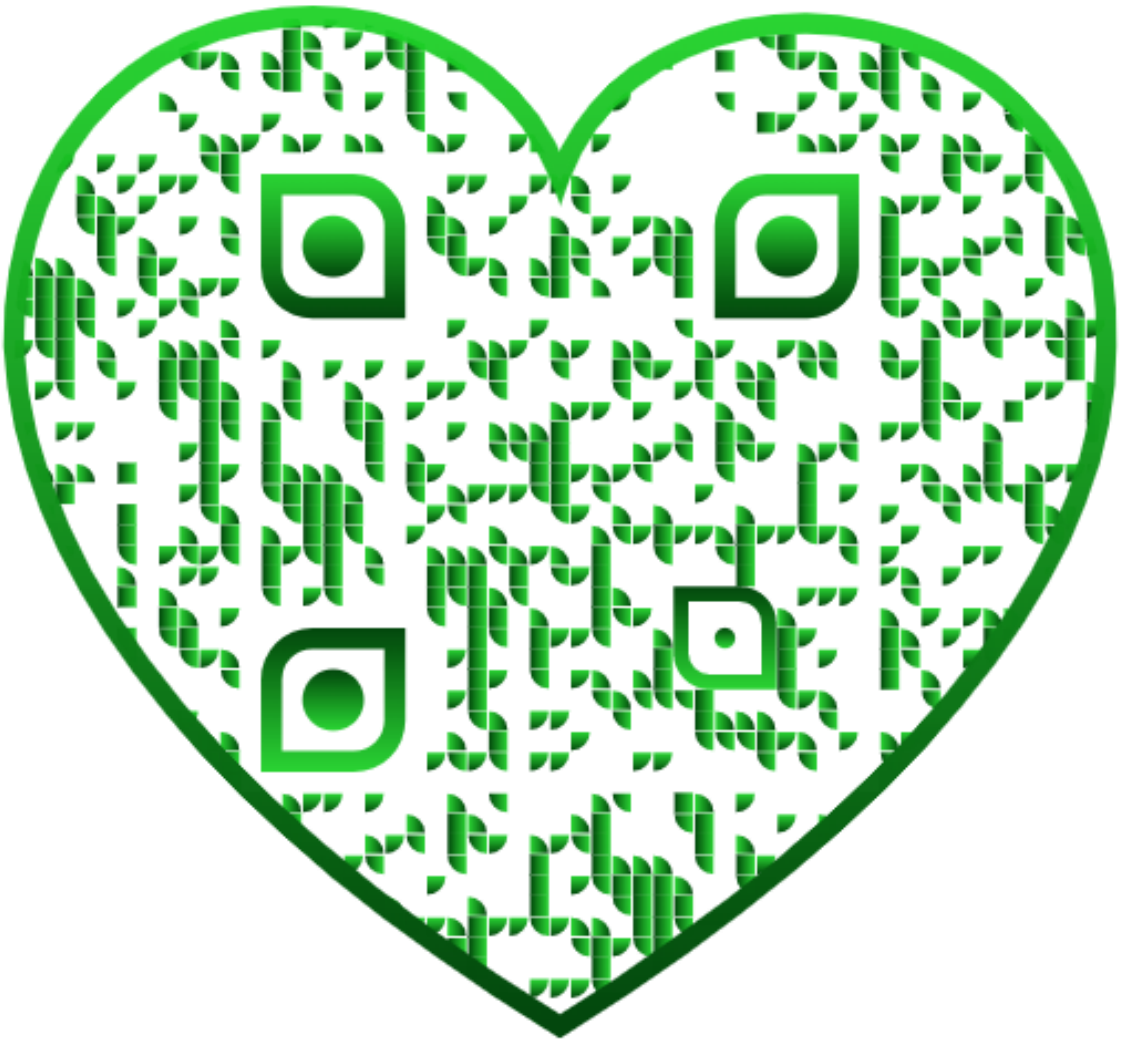

Wolf Alice

MY LOVE IS COOL

THE DEBUT ALBUM
OUT NOW

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THE ULTIMATE GUIDE TO GLASTONBURY 2015

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This weekend the festival's most controversial headliner ever defies over 130,000 petitioners to take to the iconic Pyramid Stage. But will it be a triumph or a disaster? We vote 'triumph'

28 Florence + The Machine

Stepping boldly into Dave Grohl's almighty leg cast, Friday's new headliner Florence Welch recalls all the piggy backs, booze mishaps, costume fails and stranger's-tent invasions of her Glastonburys past

30 Foo Fighters

Rather than hobble off into the unknown after cancelling this weekend's Wembley and Glastonbury shows, Dave Grohl fills *NME* in on the Foos' next album

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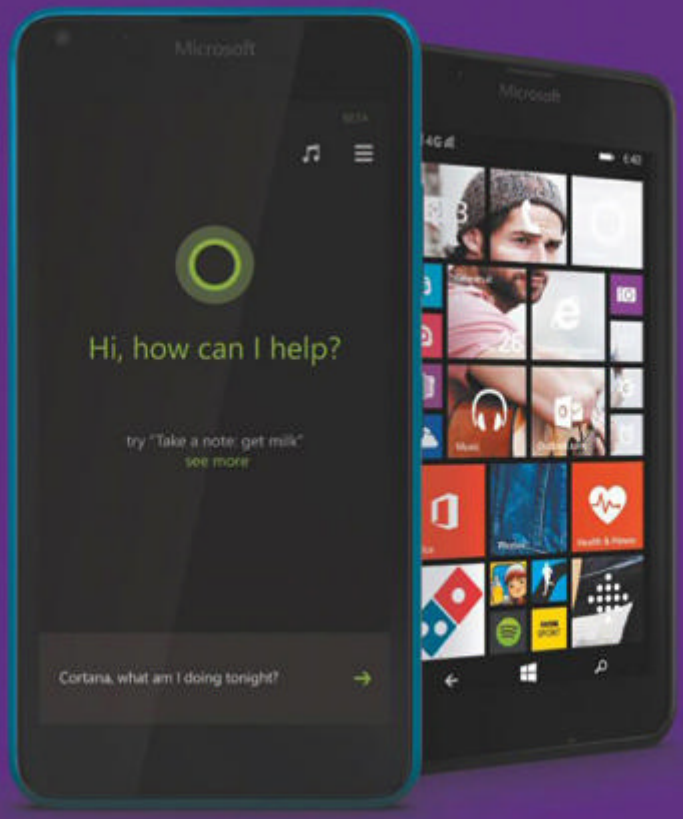
All aspiring rock stars can use a great tour manager



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SOUNDING OFF

TELL US WHAT'S ON YOUR MIND

Answering you this week: Leonie Cooper

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LETTER OF THE WEEK

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THERE GOES MY HERO

'Noooooooooo!' was my first reaction upon hearing that Foo Fighters hadn't just cancelled their Wembley Stadium gigs but their Glastonbury set, too. As someone who had tickets for both, I was more than a bit pissed off. But then I realised that what really matters here is that Dave Grohl gets better, so he can continue to rock hard and fast for the next 40 years. Though it looks like he smashed it in Sweden – in more ways than one – I can't say it'd be fun watching my idol limp through the summer, knowing that he might be causing himself permanent damage as he did. So I will suck it up, remember the other times I've seen the Foos triumph and hold out for some rescheduled shows in the future. In the meantime, get well Grohl!
Valerie London, via email

Leonie Cooper: We hear you, Valerie. Last week in Gothenburg, Dave Grohl proved that he isn't just the nicest man in rock, but the hardest as well. Continuing a show after sustaining a leg break is a pretty ballsy move, but it's definitely for the best that he now follows the doctor's orders and rests up. Sure, he could pull a GG Allin on us and continue to tour despite his injury, but even punk rock has its limits. It's worth remembering that this is Dave Grohl we're talking about here, too – he'll be back, and when he is, he'll be more impressive than ever. Of course, the Foos wil be missed at Glastonbury, but we can expect Florence + The Machine to more than step up to the occasion.

TASTE TEST

The other week I was watching *Britain's Got Talent* (that's probably a name that's never been seen in *NME* before!) and Amanda Holden said this contestant called Isaac who sang Billy Joel had "good taste" but it made me think: what classes as good taste? I like Radiohead; however, many people who have a 'good taste in music' really hate them. In a recent issue you issued a review of the latest A$AP Rocky album and FFS's eponymous debut similar scores and they're two completely different artists. So, I say as long as you hate 'Wiggle' by Jason Derulo you have good taste.
Elliott Kendal, via email

LC: Elliott, I had not ever had the pleasure of ever hearing 'Wiggle', so instantly rushed to play it upon reading your email. Tell you what, it totally doesn't make it into my top songs about massive arses list – currently topped by Mos Def's 'Ms Fat Booty' and SirMixaLot's 'Baby Got Back'. Which must mean I have excellent taste in music. Brilliant!

TFI NO DAY

As much as I really enjoyed the one-off episode of *TFI Friday* and the original series, I doubt it would work in a new format with anyone but Chris Evans. The music isn't what was in the '90s, the nation's mood isn't happy and they wouldn't be able to do half the mental activity now due to health and safety. Leave it in past and make new material.
Paul McDonnell, via email

LC: 'CHEER UP PAUL!' as Kent troublemakers Slaves might shout at you from a fast-moving ice cream van. You liked the new *TFI Friday* special – great! And the old series too! Sweet! Sounds like you're unnecessarily getting your knickers in twist about nothing. Now go and lock yourself in a dark room with a Lightning Seeds CD and cardboard cut-out of Gail Porter.

MUSE-ING ABOUT DOWNLOAD

I was at Download Festival this year. For me it was a special trip: I'd won a competition for a Muse VIP Package, including backstage and I could see the show from the side of the stage. I came from Germany and have never been to England before, so it was very exciting. The whole show was awesome and the setlist epic! My personal highlight was meeting the guys after the gig. They were all so nice and friendly. It was a really special experience.
Christina Kuzio, Germany

ANDY FORD, XPOSURE

Muse were absolutely insane at Download. They showed exactly why they are the best live band in the world. The new songs like 'Dead Inside' and 'Mercy' sounded fantastic as did the classics. Easily the highlight of a brilliant weekend.
Harry McLaren, via email.

LC: It wasn't just Cristina and Harry who wrote in to tell us how brilliant Muse were at this year's Download. After a day of rubbish rain, it sounds like Matt Bellamy, Chris Wolstenhome and Dom Howard did 'Drones' serious justice – it didn't matter if you were watching from stage side, down in the pit or way down in the field, everyone had an awesome night.

BIG LOVE FOR L7

This has already been an amazing year for comebacks. First Babes In Toyland reformed and then L7 followed, who I just managed to catch in Camden, London at the Electric Ballroom. I'm only 16, so they stopped touring the year I was born, but wow! Seeing them was an inspiration. Over the past year they've become one of my favourite bands and I never thought I'd have the chance to see them play. Here's to the power of punk rock!
Ali Ray, via email

LC: I interviewed L7's Donita Sparks a few weeks ago, and she seemed just as thrilled to be back playing live as you were to see her, Ali. One of the most dangerous and exciting frontwomen of the '90s, her and the band have been truly missed.

LOOK WHO'S STALKING

I met Johnny Marr before his gig in Holmfirth, he was so nice and looked incredibly cool!
Laura Dean, via email

ON REPEAT

NME TRACK OF THE WEEK

1. Beck
Dreams

After the ploddingly slow (but brilliant) 'Morning Phase', it's pleasing to hear the Beck of 'Midnite Vultures' making an appearance again. Written with pop songwriter extraordinaire Greg Kurstin (Lily Allen, Kelly Clarkson) and Miike Snow's Andrew Wyatt, 'Dreams' takes in choppy disco guitars to provide something floor-ready. Its Tame Impala-esque breakdowns are an unexpected bonus.
Andy Welch, writer

2. Petite Noir
Down

Petite Noir is Yannick Ilunga, a Cape Town-based, half-Congolese, half-Angolan singer-producer who used to play in a metal band and released a well-received EP, 'The King Of Anxiety', earlier in the year on Domino. The excellent 'Down', which fuses traditional African guitar and a pitched-down kuduro beat with post-punk-like bass and synths is a sneak-peek of his debut album, out September 11. "*We're not going down*", sings Ilunga. No chance.
Phil Hebblethwaite, writer

3. Low
No Comprende

Last time we heard from Low, they were sparking a debate over audience entitlement by playing one song for 30 minutes during a festival appearance in 2013. With 'No Comprende', they continue that urge to shake things up. After 20-plus years of consistently great, if perhaps a little predictable, output, this new track sees the Minnesota trio experiment with slight krautrock tinges. The results feel rejuvenated because of it.
Luke Morgan Britton, writer

4. Dam-Funk
We Continue

Damon Riddick AKA Dam-Funk has collaborated with everyone from Snoop Dogg to Ariel Pink while remaining a slightly mysterious figure himself, cruising through South LA in a sea green Pontiac, dispensing blunted good vibes to all. His laidback electro-funk sound is trend-proof, exemplified by the groove of 'We Continue'. It's from his forthcoming LP, 'Invite The Light', announced back in 2012. This is one dude who won't be hurried.
Sam Richards, writer

5. Ghostface Killah/ Adrian Younge
Let the Record Spin feat. Raekwon

"*Revenge is avenge when the family is diminished*", barks Raekwon, guesting on the first glimpse of Ghostface Killah and Adrian Younge's forthcoming 'Twelve Reasons To Die II'. The Staten Island MC might be estranged from the Wu-Tang family he made his name with, but at least he remains close to Ghostface, who he trades rhymes with here about "*wicked war killers*" over a dusty old-school beat. Theirs is a chemistry that never gets old.
Al Horner, Assistant Editor, NME.COM

6. Hero Fisher
Break My Heart And Mend It

Ahead of the release of debut LP 'Delivery', London noir-folk newcomer Hero Fisher indulges the most emotionally-wrought aspects of her canon to provide a track that'll strike a chord with anyone ever left winded by a miscreant lover. "*You break my heart and mend it*" she intones over the kind of wintery atmospherics that sound like they're dragged from the moors of *Wuthering Heights*.
Lisa Wright, writer

7. Baio
Sister of Pearl

Vampire Weekend bassist Chris Baio's already given us a taste of forthcoming solo album 'The Names' with the glitchy 'Brainwash Yyrr Face', but 'Sister Of Pearl' is a different animal altogether. Built around an insistent mandolin rattle and choppy piano, with Baio firing out wry lines ("*Like a sentimental crook/It's tough to get away*") in his best David Byrne croon, it'll charm its way into your brain and set up permanent camp there.
Matthew Horton, writer

8. Holy Esque
Fade

Cutting through the diaphanous haze of shimmering guitar on 'Fade' are the rasping tones of vocalist Pat Hynes, who sounds like he's been singing for hours and is only now beginning to hit a wall. Considering the band once toured with Wu Lyf, the OTT vocals are no real surprise, but the buoyant optimism that the Glasgow four-piece leave you with feels fresh. "*Now my fight is done*", sings Hynes, and you can only believe him.
Larry Bartleet, writer

9. Eagles Of Death Metal
Complexity

"'Complexity' is the musical equivalent of holding a lucky rabbit's foot with the unlucky rabbit still attached," says Josh Homme of the first track from Eagles Of Death Metal's first album in seven years. If that bizarre analogy means the new song is a jamboree of trumpets, soul drums and Homme's sparring partner Jesse Hughes rattling off lines like "*I like to strut my stuff down Easy Street/ Completely without complexity*", he's not wrong.
Rhian Daly, Assistant Reviews Editor

10. Motörhead
Thunder & Lightning

This weekend two great British institutions collide: Glastonbury and Motörhead. Now in their 40th year, Lemmy and his gang stick out like a glorious sore-thumb on the Pilton poster and they're sure to provide one of the more memorable experiences of the weekend. 'Thunder & Lightning' is the crunching, fiery lead track from forthcoming album 'Bad Magic'. A mighty 22 albums in and they're still on fiery form.
Greg Cochrane, Editor, NME.COM

PAMELA LITTKY, CHAPMAN BAEHLER, JJ MEDINA, JENN FIVE, KATELYN SCARLETT DOYLE

ESSENTIAL NEW TRACKS

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11. Mac DeMarco
Another One

Built around not very many keyboard chords and a literally-anyone-could-play-this drumbeat, this title-track from Mac DeMarco's upcoming mini-album album finds him at his poppy best. Continuing the lovelorn paranoia that was so prominent on 2014's 'Salad Days' album, he sings: "*Must be another one, must be another one she loves*". Further adventures in loveliness.
Tom Howard, Assistant Editor

12. Cruising
Safe Corridor

With a snaking bassline, staccato drums and a guitar line that sounds as though it was penned by The Shadows' evil twins, Cruising stir up a truly wicked atmosphere on this brooding, dark-surf number. Brisk and ominous, 'Safe Corridor' finds vocalist Benni Johnston (aka "Benzedrine Black") echoing Savages' Jehnny Beth with pointed, leering verses. Their forthcoming, self-titled debut EP marks them out as a sinister proposition.
James Bentley, writer

13. Baby In Vain
Muscles

Sleazier than a red light district day trip led by a particularly randy Eagles Of Death Metal, Baby In Vain's latest single 'Muscles' is a caustic leather-rocker, packed with rusty guitar riffs and a knowing, unbridled sauciness. "*I am strangled and folded to fit in five inches*", huff the Copenhagen trio, rudely. It's sludge-pop so grubby you can practically picture Alex Turner oiling his hair ready for a night on the prowl to its brutal screes.
Leonie Cooper, writer

14. Weaves
Tick

Toronto's Buzz Records is on a roll this year: first they gave us the excellent Dilly Dally (think Japandroids meets The Pogues), and now we get four-piece Weaves. 'Tick' is racing, wonky new wave, hooked around a guitar line that zips like a falsetto bumblebee, while frontperson Jasmyn Burke offers confused ultimatums on a relationship she can't quit: "*Always wasting time under your covers on the bed*".
Laura Snapes, writer

15. Parquet Courts
Pretty Girls

It's been a busy few months for Parquet Courts. As well as recording a split seven-inch with fellow NY-ers Big Ups, the band have also done a cover swap with US synth-pop artist Joey Pizza Slice. 'Pretty Girls' is Parquet's offering from the latter. Transforming Joey's original into a scratchy and Modern Lovers-style jam, here Andrew Savage lists all the things he thinks are "*motherfuckers*": pretty girls, happiness and sunshine. Charming.
David Renshaw, Acting Deputy News Editor

16. Shannon & The Clams
Corvette

Over three LPs and a forthcoming fourth ('Gone By The Dawn', due in September), Oakland trio Shannon & The Clams have carved out a niche in 1950s retro fixation and kitschy old time rock'n'roll aesthetics. Their image might be straight out of *Cry Baby* but 'Corvette' shows they're no joke. Shannon Shaw's vocal is deep and resonant, and proof that nostalgia needn't equal novelty.
Lisa Wright, writer

17. Cherry Glazerr
Sip 'O Poison

Slinky LA indie trio Cherry Glazerr return after the sultry, slow wind of 'Had Ten Dollaz' with this track, taken from Adult Swim's 2015 Singles Series. It's far angrier than anything they've put out before, and takes its leads from New York buzz band Sunflower Bean's standout song 'Tame Impala'. Focused on rumbling bass and singer Clementine Creevy's fired-up grunts and shrieks, 'Sip 'O Poison' spits like a banshee extolling a riot grrrl upbringing.
Rhian Daly, Assistant Reviews Editor

18. Hatcham Social
Bucket Of Blood

For the most part, south Londoners Hatcham Social's returning offering is a grim, stone-faced affair with a steady pulse, a delicious spaghetti western bassline and a cruel streak of frankness. "*Decapitation, decapitation, briefly before bed*", sings frontman Toby Kidd "*Your dead cat has caught you with bloody hands*". It's at once gruesome, insidious and intriguing: a dark-hearted comeback.
Larry Bartleet, writer

19. Frank Turner
The Next Storm

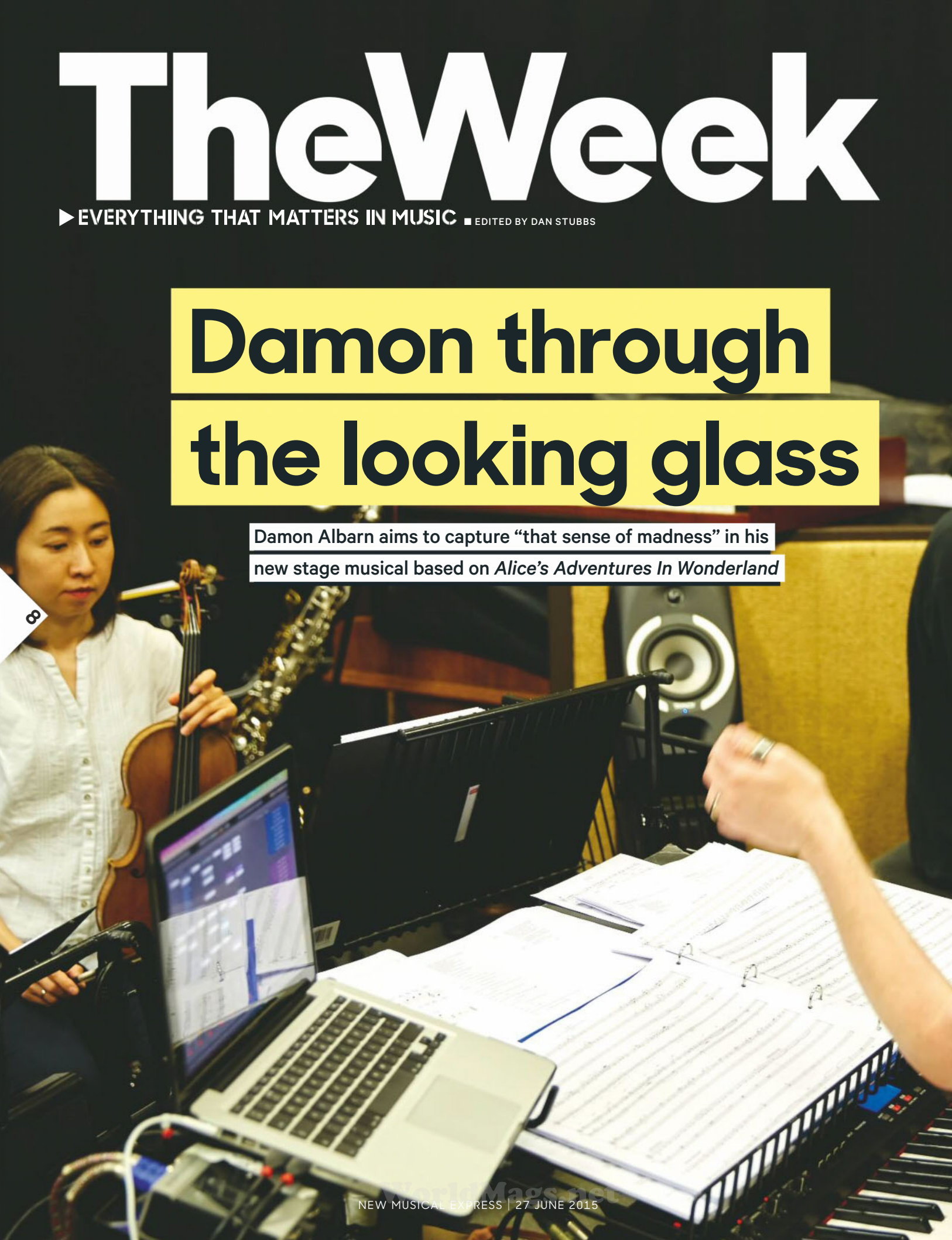
"*Rejoice! Rebuild! The storm has passed!*" Either Frank Turner's auditioning for an Amish disaster movie or he's come out from under the emotional thunderclouds of 2013's lovelorn 'Tape Deck Heart'. Drenched (sorry) in monsoon metaphors evoking a bleak period of empty religion, political scandal and personal ruptures, 'The Next Storm' is a defiant I'm-a-bloody-punk-rocker-and-I-shall-not-be-downtrodden roar.
Mark Beaumont, writer

20. Neil Young
Wolf Moon

Taken from Neil Young's forthcoming album 'The Monsanto Years', 'Wolf Moon' finds the singer collaborating with Willie Nelson's sons Lukas and Micah. The album is a protest against the practices of agrochemical company Monsanto; but it's not as holier-than-thou as that may seem. This harmonica-heavy celebration of January's full moon is among the more sedate songs on the LP, and could easily sit on his 1970 masterpiece 'After The Gold Rush'.
Andy Welch, writer

Damon through the looking glass

Damon Albarn aims to capture "that sense of madness" in his new stage musical based on *Alice's Adventures In Wonderland*



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EXCLUSIVE PIC
Damon Albarn with musical director David Shrubsole at the National Theatre rehearsal room, London, June 2015

After premiering his very first opera, Chinese fable *Monkey: Journey To The West* at the 2007 Manchester International Festival and returning to air his second, the quirky, Elizabethan *Dr Dee*, in 2011, Damon Albarn is once again working again with the arts event to debut his latest, and most contemporary, foray onto the stage.

The musical, titled *wonder.land*, puts a modern spin on Lewis Carroll's *Alice's Adventures In Wonderland* where instead of a rabbit hole, bullied 12-year-old Aly ends up finding a secret world online. Damon scrapped original plans to set the play in North Korea, although after he visited on a research trip he ended up penning 'Pyongyang' on Blur's recent album, 'The Magic Whip'.

"I've never set other people's words to music," explains Albarn of his partnership with dramatist Moira Buffini. "There have been a few curveballs thrown by Moira – sometimes, my eyebrows have risen a little when I've seen what I've been asked to set to music. But she's a fantastic writer, and I think it's great that she hasn't written lyrics before and I haven't set other writers' words before."

Directed by the National Theatre's Rufus Norris – with whom Albarn previously collaborated on *Dr Dee* – previews begin at Manchester's Palace Theatre on June 29, with the show officially opening July 2 and closing July 12. The production will then head to London's NT in November for an extended run and open again next year in Paris. "The book scared me," explains Albarn of his relationship with the original novel. "I think that's what really stayed with me about Alice: that sense of madness." ■ LEONIE COOPER

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Michael Fassbender in *Slow West*

The Good, The Bad and The Indie

The Maclean brothers from The Beta Band and Django Django team up for acclaimed new Western *Slow West*

As a founding member of The Beta Band, John Maclean directed many of the cult Scottish outfit's music videos. When splinter group The Aliens split in 2008, he moved into filmmaking, winning a Bafta for 2011's *Pitch Black Heist*, a short starring Michael Fassbender. Now he's reunited with the actor for his first feature film, *Slow West* – out June 26 – a mesmerising Western that follows an enigmatic Irish outlaw and an impressionable young Scotsman (Kodi Smit-McPhee) on a trek across 19th century Colorado. The film features a small cameo appearance from John's brother, Django Django drummer Dave Maclean, whose band contribute an original song to its soundtrack. *NME* met up with the Maclean siblings to find out more.

Where did the idea for *Slow West* come from?

John: "When I was touring America with The Beta Band, people would often tell me their great-grandfather was Scottish or Irish, and I'd read a lot about Scottish people travelling to America in the 1800s. But when you watch an old western, nearly everyone's American. So when I came to write my first feature film, I liked the idea of making a western from a European perspective, full of migrants from over here."

Did you always want Dave to be involved?

John: "Yeah, I put lots of friends and family on screen, including our mum and dad! Robin Jones, who played drums in The Beta Band, also appears on screen briefly."

"MICHAEL FASSBENDER'S A REAL ROCK GUY"
John Maclean

Was it strange being directed by your brother, Dave?

Dave: "Well, there was one funny moment where I stood in front of the camera..."

John: "Right at the end of the take! Which we then had to scrap."

Dave: "But other than that, my day on set was great. One actor did his best to make us laugh before each take, so I was desperately trying not to giggle throughout."

Did you find out if Michael Fassbender is a Django Django fan?

Dave: "Well, he's been to a couple of our gigs."

John: "The last Djangos gig he came to was at XOYO [in London] and he loved it."

What's his taste in music like?

John: "He's a real rock guy, he's into Metallica. But he loves music and he plays guitar."

Dave: "And he's quite into the '90s hip-hop that me and John would play at our club night [Kick + Clap in London's Dalston]. He was a regular."

Have you two ever made music together?

John: "We've talked about it but it's never happened, because one of us is always busy."

But you've sort of collaborated on *Slow West*, with Django Django writing the end credits song. Was it written especially for the film?

Dave: "We had two tracks in mind - one that Jimmy (Dixon, bassist) was playing around with, and one Vinnie (Neff, singer/guitarist) was working on. When we tried Vinnie's track, it made sense straight away to end on a more upbeat note. So we recorded his track for the film, trying to make it live-sounding, like a little campfire hoedown."

John, have you closed the door on music for good now?

John: "Yeah. I met The Beta Band at art school and joined them being interested in music videos and DJing and sampling, which I always felt related to collage and montage in filmmaking. So, I felt like getting into film was just me going back to what I was always interested in." ■ NICK LEVINE

THE MINI INTERVIEW

Noel Gallagher

Calling Festival is your biggest show so far with High Flying Birds. Plans?

"I haven't actually given it much thought. Not sure I see the point in overthinking these things. Just get up there and give it 75%! One always has to save some for the aftershow, you see!"

Which of your 'Chasing Yesterday' tracks are sounding the best to you, live?

"It's all gone down pretty well, I must say. The only shame being I couldn't get it together to do 'The Girl With X-Ray Eyes' and 'While The Song Remains The Same'. Ran out of time in rehearsals to properly do them justice and once you're on the road there's all manner of other pointless shit to attend to like... questionnaires."

Gonna crank out any unusual Oasis songs?

"Fucking hell, d'you want me to tell you what colour of bomber jacket I'll be wearing and all?"

Ryan Adams – a huge fan of 'Be Here Now' – is also on the bill. Are you looking forward to hanging out?

"Yes indeed. Haven't seen him for a while. The lad has impeccable taste... in socks, if I remember correctly."

How's the next High Flying Birds LP coming along?

"I'm already a bit of the way into it. As for what it will eventually say on the cover, that remains to be seen." ■

▶Noel Gallagher plays London's Calling Festival on July 4

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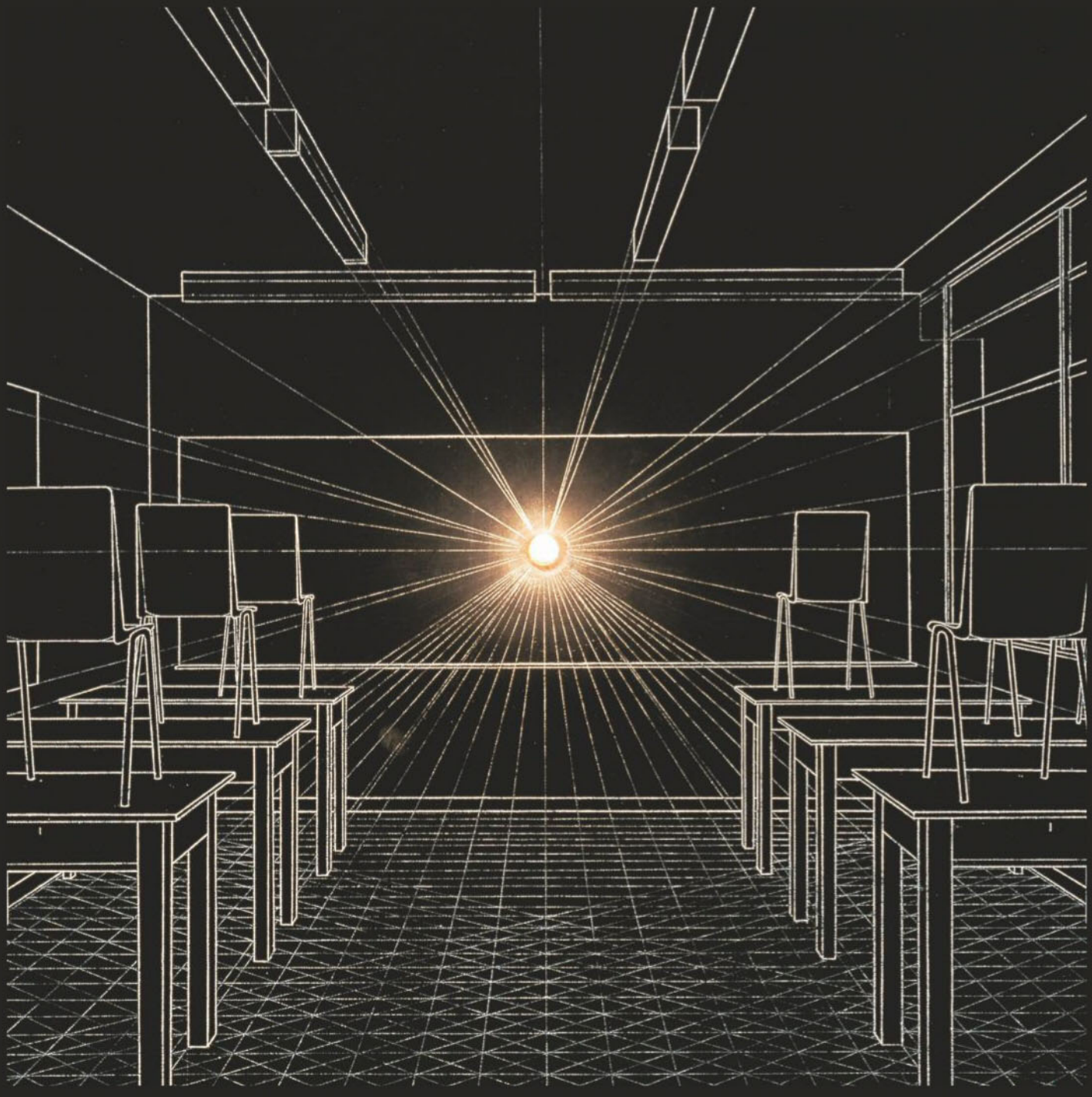

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STAYING IN

THE BEST MUSIC ON TV, RADIO AND ONLINE THIS WEEK

Glastonbury special

Florence + The Machine

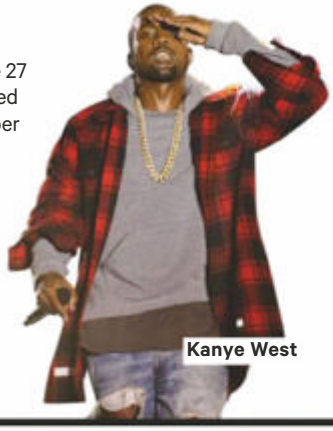
▶WATCH bbc.co.uk/glastonbury, 10.15pm, June 26

It's been one of the most dramatic Glastonbury build-ups in recent memory, but with the Foo Fighters out and Florence in, the big question that remains is: can the Londoner pull it out of the bag? It seems pretty bloody likely.

Kanye West

▶WATCH bbc.co.uk/glastonbury, 10.15pm, June 27

Over 130,000 people signed a petition to oust the rapper from his headline spot, so Kanye will have a thing or two to prove on Saturday.



Kanye West

Catfish And The Bottlemen

▶WATCH bbc.co.uk/glastonbury, 3pm, June 26

It's been a huge year for Van McCann and his Llandudno troupe, and Glastonbury should be the cherry on the cake. Playing the Other Stage on Friday at 3pm, theirs is the mid-afternoon slot that could really kick off.

Jamie xx

▶WATCH bbc.co.uk/glastonbury, 9.30pm, June 26

The xx headlined The Park Stage back in 2010, and now their lynchpin, Jamie Smith, is heading back on his tod. He'll be the perfect build-up to returning indie heroes Super Furry Animals.

Alt-J

▶WATCH bbc.co.uk/glastonbury, 5.45pm, June 28

Just below The Who and Paul Weller on the Pyramid Stage bill on Sunday are Alt-J. This will make for a tantalising preview of how their headline set at Latitude in July might pan out.

The Who

▶LISTEN BBC 6Music, 7am, June 29

Fresh from headlining the Pyramid Stage the night before, The Who's Pete Townshend will be up bright and early to talk through their set on the 6Music breakfast show. He'll also be giving the lowdown on the forthcoming *Quadrophenia* shows, which will see the full score performed live for the first time.

GOING OUT

THE BEST LIVE EVENTS THIS WEEK

BEN BENTLY, GETTY

Swim Deep

Ahead of the release of their second album, the Birmingham boys bring their eclectic new material to Stoke.

▶DATES Stoke Sugarmill (June 25)

▶TICKETS £10 from NME.COM/tickets with £1 booking fee

Chance The Rapper

The Chicago rapper will test out latest LP 'Surf' at this low-key warm up show ahead of Wireless Festival.

▶DATES London Brixton Electric (June 29)

▶TICKETS £27.50 from NME.COM/tickets with £2.75 booking fee

5 TO SEE FOR FREE

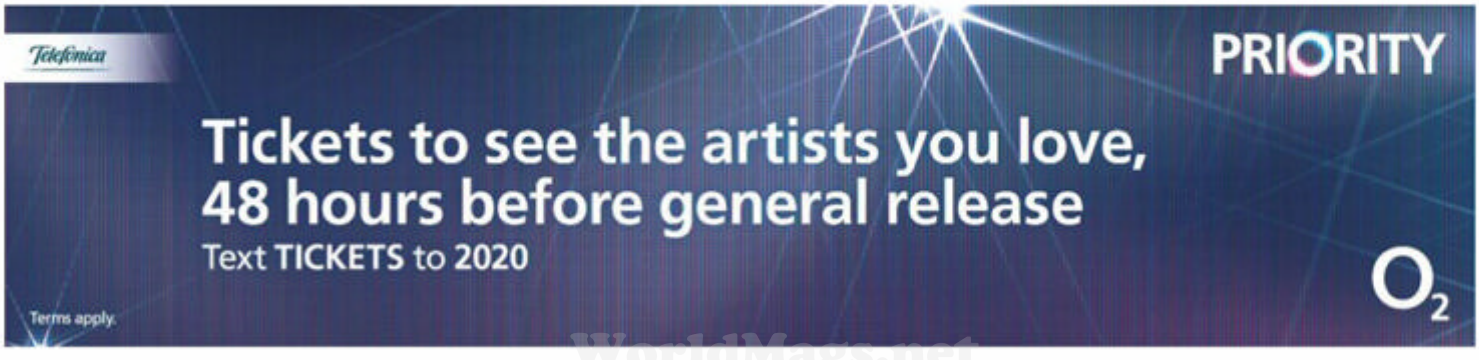
1. Public Access TV
Old Blue Last, London
▶June 24, 8pm

2. Tuff Love
Oakford Social Club, Reading
▶June 25, 8pm

3. The Parrots/ Tangerines
Shacklewell Arms, London
▶June 24, 8pm

4. Puppy
Old Blue Last, London
▶June 27, 8pm

5. Our Girl
Birthdays, London
▶June 27, 7pm



MAD SOUNDS

Get the best listening experience possible with Raumfeld's range of high fidelity Wi-Fi speakers

Since launching in 2008, Raumfeld have been making experiencing music even greater. They've created a range of powerful and easy to instal Wi-Fi speakers that offer the highest quality sound possible – just as your favourite bands intended their music to be heard.

▶One S

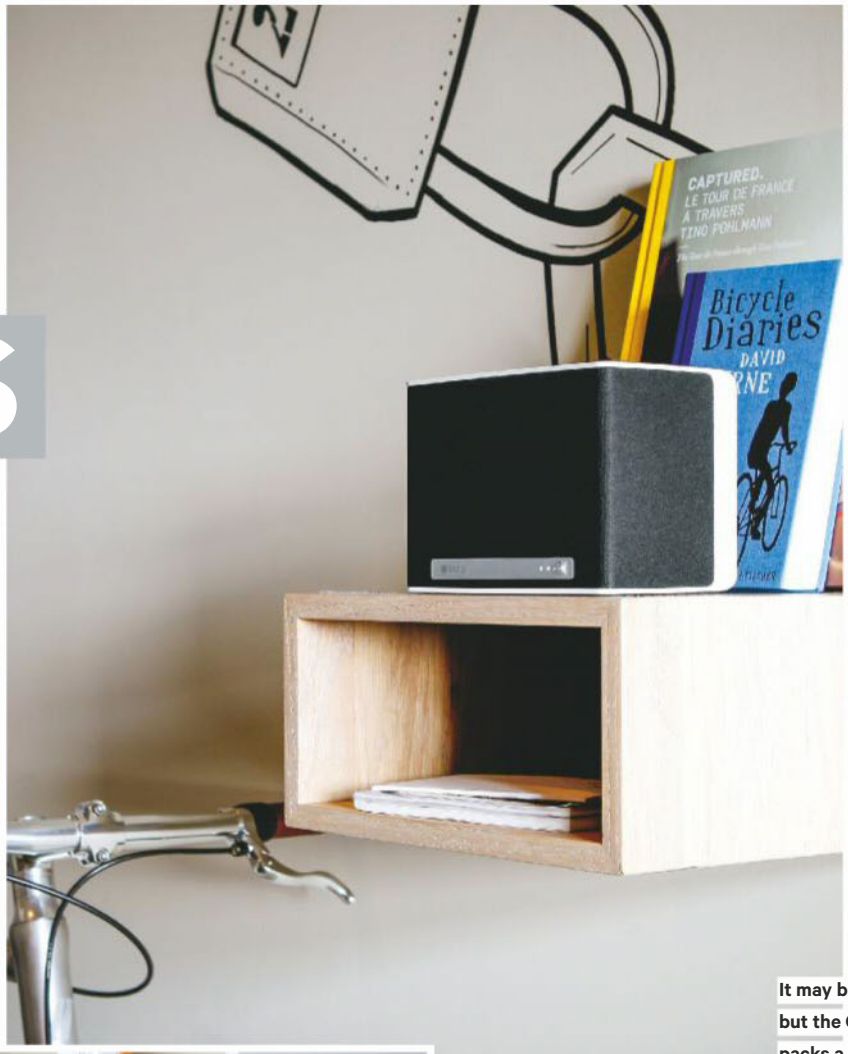
The Raumfeld One S may look small, but don't be fooled – it's just as capable of filling a room with high-quality sound as its bigger counterparts. Control this Wi-Fi speaker via the free Raumfeld App, which also allows you to pair up two One S speakers for double the intensity. What's more, its humidity-resistant design means it's perfect for using in the kitchen, or singing along to in the shower.

▶Stereo Cubes

As with all of Raumfeld's wireless speakers, Stereo Cubes allow you to access all the music the internet has to offer, from Tidal to Spotify, and stream it via the Raumfeld App. This pair of speakers boast 160 watt amplifiers and a double bass reflex system, meaning the Stereo Cubes can bring big sound to even the tightest of spaces.

▶One M

With its two-way stereo system and powerful downfire subwoofer, the Raumfeld One M packs enough punch to make the brilliant bass in Disclosure's house tunes sound even more potent than before. It's perfect for parties, especially given its multi-room feature, meaning you can play the same or different music in multiple rooms. Its slick, Bauhaus-inspired design gives it an extra appealing edge, too.



It may be small, but the One S packs a punch

Stereo Cubes are great for streaming music

The One M looks as good as it sounds

▶HOW TO BUY

Head to **raumfeld.com** to view full details of Raumfeld's high-fidelity Wi-Fi speaker range and buy from their online shop.

RAUMFELD
True Wireless High Fidelity

WorldMags.net

Richard Hawley

The Sheffield crooner talks about 'doing a Grohl', and a return to simple songwriting in his shed

Richard Hawley in the Yellow Arch Studios, Sheffield

Step into Sheffield's Yellow Arch Studios and it's business as usual for local hero Richard Hawley. Here, where he's recorded all his solo albums, you'll find the 48-year-old singer-songwriter analysing the guitars in an old photo of The Byrds, and spitting feathers over the Tories' latest political evildoings.

During the last 15 years, the studio has become Hawley's second home, but the songs on his upcoming eighth LP 'Hollow Meadows' come from a less comfortable place. "I broke my leg and fucked my back up," he shrugs. "I spent months not being able to move and it made me think about things a lot."

"That kind of confinement, it can make you quite negative and I've been concentrating on trying to think about good things," he continues. "Balance your inner being with the outer world and make an equilibrium between the two. That sounds like real complicated bullshit but trust me, when you're laying on your back, not being able to move for four-and-a-half months, the shit that runs through your head is quite odd."

"WHEN YOU'RE LAYING, ON YOUR BACK FOR MONTHS, THE SHIT THAT RUNS THROUGH YOUR HEAD IS QUITE ODD" RICHARD HAWLEY

Understandably, Hawley made the most of it once he got back on his feet, and new songs took shape over long walks through Sheffield's parks. "Putting one foot in front of the other, I reckon it turns off the rational side of your brain," he says. "It's easy to lose yourself and escape into your own thoughts in this city if you choose."

Hawley recorded demos in his shed-turned-home studio, dubbed Disgraceland, before taking them to Yellow Arch for re-recording and additional parts. In the end, around half the album is made up of shed takes: "On a lot of the tracks, at the end you can hear birds and dogs and the kids playing football."

Hawley's sons aren't the only guests on the album. The so-called Hicks Street Chip Shop Singers (named for the chippy near Yellow Arch) can be heard on the waltzing expanse of 'Sometimes I Feel' and it also features, amongst others, folk musician Nancy Kerr and Slow Club's Rebecca Taylor. Furthermore, Hawley's former Pulp bandmate Jarvis Cocker popped in to play a 1960s bass synth on the decidedly mellow 'Nothing Like A Friend'.

There are nods to 2012's amped up 'Standing At The Sky's Edge', which shocked fans of Hawley's crooner tendencies with its sheer ferocity. New track 'Heart Of Oak' has a warm fuzz connecting its clanging piano intro to a screeching solo, and 'Which Way' has all the stompy drama of Echo And The Bunnymen's 'The Killing Moon'.

But fundamentally, 'Hollow Meadows' is a return to the striking simplicity of Hawley's earlier work. "All I did [on '...Sky's Edge'] was turn the volume up," he says. "But this album is about getting back to songwriting."

Like most of Hawley's records, the title references Sheffield, Hollow Meadows being a hamlet a couple of miles outside town. He's evasive on its precise significance though. "During my convalescence I did a lot of research into the Hawley family name," he says. "I found out a shitload of stuff that blew my mind, to be revealed at a later date."

Hawley's back, but he's letting the music do the talking. ■ ROB COOKE

▶ THE DETAILS

▶ **TITLE** Hollow Meadows
▶ **RELEASE DATE** September 11
▶ **LABEL** Parlophone
▶ **PRODUCERS** Richard Hawley, Colin Elliot, Shez Sheridan
▶ **RECORDED** Yellow Arch Studios, Sheffield
▶ **TRACKS** Nothing Like A Friend, I Still Want You, Heart Of Oak, Sometimes I Feel, Which Way
▶ **RICHARD HAWLEY SAYS** "For me, I've found that the simpler I make things, the easier it is to live your life, and to not get bogged down in things that are beyond your control. Just make the music, stick it out and hope you make some friends. It's not complicated, I don't think. There's something quite honourable about that as well."

BEN BENTLEY

Viv Albertine (right) and (below) Carrie Brownstein on the cover of her forthcoming book

THE INFLUX OF WOMEN'S MEMOIRS IS CHANGING THE HISTORY OF ROCK – FOR THE BETTER

BY **LEONIE COOPER**

The current wave of female rock autobiographies is offering a vital new look at the past

Sleater-Kinney's Carrie Brownstein has just released the artwork for her forthcoming memoir. On a stark black page sits a monochrome photo of the musician, comedian and all-round excellent human being. The bold yet simple shot sees her holding a microphone in one hand and raising the other one triumphantly. Lost in performance, she's singing defiantly under the book's powerful title *Hunger Makes Me A Modern Girl*. They say don't judge a book by its cover, but fuck the old adage, we're branding it one of the books of the year – and it's not being published until October.

The past few years have marked a watershed for rock'n'roll biographies written by women. Patti Smith's fantastic *Just Kids* – about her life in seedy 1960s and '70s New York – was heralded as a masterpiece by critics and fans alike, and its sequel, *M Train*, is out this autumn. Then along came Viv Albertine of The Slits' charming *Clothes Clothes Clothes. Music Music Music. Boys Boys Boys* which was named *NME*'s Book Of The Year, for which Albertine is currently writing the follow-up, and Amanda Palmer's *The Art Of Asking*, which details her raising money to fund her creativity, resulting in the world's most successful Kickstarter campaign. Most recently we've seen Kim Gordon's emotive *Girl In A Band*, which recalls her time in Sonic Youth, marriage to bandmate Thurston Moore and involvement in the modern art scene. Sure, the books all shared a certain passion and vivid eye for detail, but what really set them apart was the fact that they threw a spotlight on female experience in a field that has historically subjugated – or at the very least brushed aside – women's involvement. As great a read as it is, it's no surprise that before their arrival the most lauded rock autobiography by a woman was Pamela Des Barres' *I'm With The Band*, the tale of a self-styled 'groupie' and her adventures in the macho world of classic rock.

Smith, Albertine and Gordon's books all offered a fresh angle on women's involvement in a genre they have long been accused of simply being bystanders of. A statement from Brownstein's publishers, Penguin, suggests her autobiography will do much the same: "Accessibly raw, honest and heartfelt, this book captures the experience of being a young woman, a born performer and an outsider, and ultimately finding one's true calling through hard work, courage and the intoxicating power of rock'n'roll."

The fact that women still experience misogyny in music is undeniable. Chvrches' Lauren Mayberry has discussed the regular rape threats she receives online, while Florence Welch has spoken out about being sexually assaulted while crowdsurfing. While acts like this shouldn't define women's experience of rock, it shouldn't be swept under the carpet either. Although female rock biographies aren't (and clearly shouldn't be) bollockings of men who've behaved like dicks to them, the mere fact that discrimination is something female musicians have to deal with on a daily basis still informs their actions – from the songs they write to the way that they tour and the relationships they have. So, roll on Carrie Brownstein's book – and many more like it. ■

▶For more opinion and debate, head to NME.COM/blogs

LOST ALBUMS #78

DEAN CHALKLEY

Stephen Steinbrink

Arranged Waves (2014)

Chosen by Cleo Tucker, Girlpool

"We played with Stephen in Los Angeles and, after the show, I went up to him and told him to give me one of his records. I wanted him to pick whatever I was going to get. He handed me a tape of 'Arranged Waves'. It sat in my car and I'd drive around Los Angeles never taking it out – just playing that cassette. The song 'Now You See Everything' has got a pop beat and the lyrics are really beautiful. I had been a fan of his music and seeing him live just blew me away – I was totally captivated. He's a singer-songwriter from Phoenix, Arizona. He's been playing for years – his music is so precise."

▶THE DETAILS

▶**RELEASE DATE** July 7, 2014
▶**LABEL** Melodic
▶**BEST TRACKS** It's So Pretty (What You Did For Me), Now You See Everything
▶**WHERE TO FIND IT** Bandcamp.com
▶**LISTEN ONLINE** Spotify

WorldMags.net

NEWS DESK

QUOTE OF THE WEEK

"I am elated and relieved. Thank you for your words of support today. They listened to us."

Taylor Swift responds after her open letter to Apple saw them change their mind and pay record labels during Apple Music's three-month free trial period

THE NUMBERS

6
Number of screws Dave Grohl had inserted in his leg after falling offstage in Gothenburg on June 12.

£250m
The sum Graham Coxon says Blur would support Oasis for. That's half the £500m Noel Gallagher said it would take for his band to reform.

36,000
How many students from China's biggest fighting school, Shaolin Tugu, that perform in unison for MIA's new video.

2
Number of charity gigs Foo Fighters tribute act UK Foo Fighters played at a club next door to Wembley Stadium after Dave Grohl pulled the real gigs.

WHO THE FUCK IS...

Rafe Malach

The writer and producer behind *Deadmouse*, the spoof musical that's left Deadmau5 with smoke coming out of his giant ears.

There's a musical based on Deadmau5?
Yes, in the EDM giant's native Toronto. The musical is "a comedy about a mouse who aspires to be a house DJ but is discriminated against because he's a mouse". Characters include Avicheese and David Goudda.

What did Deadmau5 have to say about this?
He was not happy at all. Taking to Twitter he issued a cease and desist letter and asked, "If I don't protect my business, who will?" Eventually organisers agreed to officially label their production a parody, thus bypassing copyright laws.

+ GOOD WEEK +

Jonny Greenwood

Guitarist Jonny Greenwood confirmed that work on the new Radiohead album is underway and that the band are recording a version of 1996 rarity 'Lift' for the record. "Thom [Yorke] and I will work on a song and see what it will lead to."

– BAD WEEK –

Steve Harwell

The Smash Mouth frontman swore at a festival crowd after being pelted with bread. The band were performing at a Taste Of Fort Collins in Colorado, USA where attendees are given a loaf upon entry. "You're a bunch of pussy bitches," Harwell said.

IN BRIEF

The song and the damage done

Neil Young has slammed Donald Trump for using 'Rockin' In The Free World' in his US Presidential campaign. "I make my music for people, not for candidates," Young wrote.

Bleached out

Courtney Love is taking legal action against *Soaked In Bleach*, a film alleging she played a role in the death of Kurt Cobain. A spokesperson said it "presents a compelling case for re-opening the investigation."

▶Find these stories and more on NME.COM

Beer here now

Footage of the frontman of Dutch band John Coffey catching a beer thrown by a fan before downing it has gone viral. Niels van den Ham, who threw the beer in the direction of David Achter de Molen, said: "I thought it was so beautiful. And then I went and got new beer."

Official Record Store Chart

TOP 40 ALBUMS JUNE 21, 2015

01

Muse
Drones HELIUM 3/WARNER BROS

Straddling pop, rock, prog and drone warfare, Muse's follow-up to 2012's 'The 2nd Law' retains top spot after entering the chart at Number One last week.

▲	2	In Colour **Jamie xx** YOUNG TURKS
NEW	3	Before This World **James Taylor** CONCORD
▲	4	How Big How Blue How Beautiful **Florence + The Machine** ISLAND
▼	5	FFS **FFS** DOMINO
▲	6	Alternative Light Source **Leftfield** INFECTIOUS MUSIC
▼	7	Sticky Fingers **The Rolling Stones** POLYDOR
▲	8	The Ultimate Collection **Paul Simon** SONY MUSIC CG
NEW	9	A Dream Outside **Gengahr** TRANSGRESSIVE
▲	10	Wilder Mind **Mumford & Sons** GENTLEMEN OF THE ROAD/ISLAND
NEW	11	Red Kite **Sarah Cracknell** CHERRY RED
▲	12	The Magic Whip **Blur** PARLOPHONE
NEW	13	Lantern **Hudson Mohawke** WARP
NEW	14	Hours **David Bowie** COLUMBIA
▲	15	Saturns Pattern **Paul Weller** PARLOPHONE
▼	16	English Graffiti **The Vaccines** COLUMBIA
▼	17	Are You Satisfied? **Slaves** EMI
▼	18	Why Make Sense? **Hot Chip** DOMINO
▲	19	Sometimes I Sit And Think, And Sometimes I Just Sit **Courtney Barnett** HOUSE ANXIETY
NEW	20	The Very Best Of **Glenn Miller** SONY MUSIC CG
NEW	21	Subculture **The Selecter** DMF MUSIC
▲	22	Big Love **Simply Red** EAST WEST
NEW	23	Chaos And The Calm **James Bay** REPUBLIC
▼	24	Act Two **Collabro** SYCO MUSIC
NEW	25	Deja Vu **Giorgio Moroder** GIORGIO MORODER MUSIC
▼	26	Hozier **Hozier** ISLAND
▼	27	Multi-Love **Unknown Mortal Orchestra** JAGJAGUWAR
NEW	28	Wanted On Voyage **George Ezra** COLUMBIA
NEW	29	Chasing Yesterday **Noel Gallagher's High Flying Birds** SOUR MASH
▼	30	Wild Nights **Pins** BELLA UNION
NEW	31	The Desired Effect **Brandon Flowers** EMI
▼	32	Ten Songs From Live At Carnegie Hall **Ryan Adams** COLUMBIA
▼	33	X **Ed Sheeran** ASYLUM
▼	34	Sound And Color **Alabama Shakes** ROUGH TRADE
▼	35	Universal Themes **Sun Kil Moon** ROUGH TRADE
▲	36	Carrie & Lowell **Sufjan Stevens** ASTHMATIC KITTY
NEW	37	The Dark Side Of The Moon **Pink Floyd** RHINO
NEW	38	1989 **Taylor Swift** EMI
NEW	39	Music For... Victoria **Nils Frahm** ERASED TAPES
▼	40	Sol Invictus **Faith No More** RECLAMATION

The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops from Sunday to Sunday.

TOP OF THE SHOPS

THIS WEEK

LION COFFEE + RECORDS
LONDON

FOUNDED 2014
WHY IT'S GREAT Co-owned by Florence's manager Mairead Nash, it's a café, shop and event space.
TOP SELLER LAST WEEK
'In Colour' – Jamie xx
THEY SAY "We've had Courtney Love play and we sell yummy cakes!"

NEWSDESK COMPILED BY DAVID RENSHAW PHOTOS: CORBIS, DEAN CHALKLEY, CORBIS, LINDA BROWNLEE

ANATOMY OF AN ALBUM

"WE CAME UP WITH OUR OWN MUTANT THING"
ED SIMONS

THIS WEEK...

The Chemical Brothers: Exit Planet Dust

Glastonbury's Other Stage headliners revived '90s UK dance music with this 20-year-old hybrid of hip-hop and house

THE BACKGROUND

In the mid-'90s, with techno watered down into trance, and trip-hop rising, the dance scene was crying out for something a bit more lairy. Tom Rowlands and Ed Simons met at Manchester University, brought together by Chaucer but blown to bits by Public Enemy, and the fusion of house and hip-hop they invented would end up the perfect, boisterous dancefloor counterpoint to guitar-dominated Britpop. The Dust Brothers – as they were originally known – gathered steam as resident DJs at Manchester's Naked Under Leather club night and London's Heavenly Sunday Social. Signed to Andrew Weatherall and Terry Farley's acid hooligan dance label Junior Boy's Own, early EPs showed promise before wall-shaking June 1995 single 'Leave Home' crashed into the Top 20.

◀ STORY BEHIND THE SLEEVE

"The one brief we had from the Chemicals," Anthony Sweeney, a partner in design team Negativespace, told *Spin* magazine in August 1997, "was that they didn't want it to look like the techno imagery that you associate with dance music – the three-dimensional balls floating in space sort of thing."

FIVE FACTS

1 The Chemical – or Dust – Brothers' debut single, 1992's 'Song To The Siren' (not to be confused with the Tim Buckley song), opens side two of the double LP. Simons and Rowlands worked on it together while the latter was still a member of baggy-house group Ariel, but when he presented it to the band, they passed.

2 The title references the duo ditching the Dust Brothers name as they progressed from white labels to full releases, to avoid action from the production team behind the Beastie Boys' 'Paul's Boutique' and Beck's 'Odelay'. Album track and 'Fourteenth Century Sky' EP lead 'Chemical Beats' provided new inspiration.

3 Among a series of run-out groove messages on the LP, side four features the legend "Huw is innocent!", mysteriously dedicated to Rowlands' brother. They would revisit the cause on 2005's 'Push The Button', where the side four run-out claims, "Huw is still innocent!"

4 Tim Burgess' appearance on 'Life Is Sweet' was The Charlatans' frontman returning the favour after the Brothers mixed 'Patrol', the B-side to his band's 1994 single 'Jesus Hairdo'.

5 'Exit Planet Dust' was U2 guitarist The Edge's favourite album of 1995.

LYRICAL ANALYSIS

"No way of knowing if she's ever coming back/No way of knowing if I care or not" – 'Alive Alone'

The album closer features the first Chemicals/Beth Orton collaboration, a match-up they would revisit on 'Where Do I Begin' on 1997's 'Dig Your Own Hole'. Orton's mournful but insouciant voice is the right vehicle for a song finding a kind of comfort in loneliness.

"And days like this are sweet/I'm walking in my sleep/It's a place where I belong/I banged a million drums" – 'Life Is Sweet'

Tim Burgess' lyrics for 'Life Is Sweet' were reputedly a stream of unconsciousness, dashed off in seconds.

WHAT WE SAID THEN

"This is brash, raw, rule-bending gear made by open-minded music fans, for open-minded music fans." Stephen Dalton, *NME*, June 24, 1995

WHAT WE SAY NOW

The Chemical Brothers' debut is the blueprint for how it should be done – a still astoundingly chunky mix of punishing hip-hop rhythms, samples and techno kinetics that even finds space for a soul on the low pulse of 'One Too Many Mornings' and dubby folk of 'Alive Alone'.

FAMOUS FAN

"They are the fucking dons at what is going on in dance music." Noel Gallagher, *Uncut*, March 2000

IN THEIR OWN WORDS

"We did come up with a new sound... We came up with our own mutant thing, and now people make records that sound like ours." Ed Simons, *Melody Maker*, January 20, 1996

AFTERMATH

Soon after the release of 'Exit Planet Dust', Ed Simons revealed his ambition to "make a record that's as good as 'Tomorrow Never Knows'," the game-changing Beatles trip-out. So they set about trying it twice on two Noel Gallagher collaborations: 1996 Number One single 'Setting Sun' and 1999 Top Ten hit 'Let Forever Be'. The duo can lay claim to being prime motivators behind Daft Punk's techno/hip-hop adventures, as well as Fatboy Slim's late-'90s chart reign, but they've never rested on their laurels, releasing seven albums that have planted their exhilarating meld of dance and rock dynamics firmly in the stadium and festival big leagues, with an eighth, 'Born In The Echoes', to follow in July.

▶ THE DETAILS

▶**RECORDED** August–November 1994 ▶**RELEASE DATE** June 26, 1995 ▶**LENGTH** 49:27 ▶**PRODUCERS** Tom Rowlands, Ed Simons ▶**STUDIO** Orinoco and Da Da Studios, south London ▶**HIGHEST UK CHART POSITION** 9 ▶**UK SALES** 300,000 ▶**SINGLES** Song To The Siren, Leave Home, Life Is Sweet **TRACKLISTING** ▶1. Leave Home ▶2. In Dust We Trust ▶3. Song To The Siren ▶4. Three Little Birdies Down Beats ▶5. Fuck Up Beats ▶6. Chemical Beats ▶7. Chico's Groove ▶8. One Too Many Mornings ▶9. Life Is Sweet ▶10. Playground For A Wedgeless Firm ▶11. Alive Alone

WORDS: MATTHEW HORTON PHOTO: GETTY

WorldMags.net

SOUNDTRACK OF MY LIFE

LMFAO

David Bowie

Shaun Ryder

Happy Mondays

THE FIRST SONG I REMEMBER HEARING
'Michelle' – The Beatles
"Tony Blackburn did the breakfast show on Radio 1 in the late '60s. I would get ready to go walk to school on my own, aged six or seven, listening to his show. There were some great tunes played between '67 and '73. The Beatles were everywhere in those days, the most famous people in the world. You couldn't avoid them if you wanted. Not that I did."

THE FIRST ALBUM I EVER BOUGHT
'Pin Ups'/'Hunky Dory' – David Bowie
"I stole my first albums, 'Pin-Ups' and 'Hunky Dory' by David Bowie, from the first super-sized supermarket in Salford, Scan, it also sold camping gear. We would sit inside the tents drinking stolen booze and eating stolen cream cakes. It was a great place to play as a kid, much better than the park. Bowie is the man. Even now, everyone still crowds round to hear what he's up to. He didn't do one interview for that last record, anywhere in the world and he was on every magazine cover. Lucky fucker. Don't trust anyone that doesn't like any Bowie songs. They're a wrong 'un."

THE FIRST SONG I FELL IN LOVE WITH
'I Can't Let Maggie Go' – The Honeybus
"This reminds me of summer 1968 with my then girl friends, Fiona Fay and Kathryn Lomax. We built a den and listened to my transistor radio. The den collapsed and I took an injured Kathryn back home to a telling off from her dad."

Dean Martin

"DON'T TRUST ANYONE WHO DOESN'T LIKE ANY DAVID BOWIE SONGS"

THE MOMENT THAT MADE ME WANT TO BE IN A BAND
Stardust
"It wasn't a song, it was David Essex in the movie *Stardust*, a double bill with *That'll Be The Day*. I spent a week wagging school watching these films. It was pretend but he made being a rock star at the top of my fucking list of things to be. Right behind spaceman. Drinking with Keith Moon and Ringo and endless women. Who wouldn't?"

THE SONG I CAN NO LONGER LISTEN TO
'Let It Be' – The Beatles
"Because 'let it be' sounds like 'Eddie Beef' who is a famous Manchester football hooligan among other things – '*speaking words of wisdom, Eddie Beef*'. Now ruined for everyone."

THE SONG THAT MAKES ME WANT TO DANCE
'Voodoo Ray' – A Guy Called Gerald
"I have made a total twat of myself dancing to this many a time, E'd up to my eyeballs, arms up in the air and fingers pointing. What a prick. I'll probably do it again sometime, though. Something about that tune just gets me by the balls."

THE SONG I DO AT KARAOKE
'Gentle On My Mind' – Dean Martin
"I got to perform this song with Jools Holland and his band on Radio 2. I'm on Radio 2 all the time now. Feels weird but there you go."

THE SONG I CAN'T GET OUT OF MY HEAD
'Sexy And I Know It' – LMFAO
"My six and seven-year-old girls play this fucking tune for about five hours every single day so it's no wonder its stuck in my nugget. It's true, though."

THE SONG I WISH I'D WRITTEN
'Step On' – Happy Mondays
"'Step fucking On'... even though I stuck in a few lines of my own I get no publishing money for it. Someone made a tidy sum out of the Mondays' biggest hit though."

THE SONG I WANT PLAYED AT MY FUNERAL
'Ring Of Fire' – Johnny Cash
"Wonder if I'll be seeing flames. I'll be watching all of you. The other one is the Sid Vicious version of 'My Way'. The opening bars still send a shiver down my spine. It's like a nightmare."

THE SONG THAT REMINDS ME OF HOME
'That's Amore' – Dean Martin
"Me and Mrs Ryder had the first dance at our wedding to this one. So if I'm stuck in some hotel room and this comes on the radio then I'll have a little dance."

THE SONG THAT WINDS ME UP
'Seasons In The Sun' – Terry Jacks
"My dad came to collect me from the cop shop for robbing from Scan. This was playing on the drive home. Whack whack, my son. The '70s were fucking violent. Youngsters today, they're all on their tablets all the time, lost to the world. Mind you, thinking about it..."

WORDS: MARK BEAUMONT PHOTO: DEAN CHALKLEY, GTTY, CORBIS, VINCENT DOLMAN

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RYAN KEPLIN

Weaves

Canadian odballls who stole Marilyn Manson's veggies get set for Glasto

Before they founded Weaves, Jasmyn Burke and Morgan Waters were typical Toronto indie misfits. Singer Jasmyn, who'd just sacked off Yeah Yeah Yeahs-inspired buzz band Rattail, was venturing into niche art shows around the city, while guitarist Morgan, a former children's TV presenter, was writing a comedy web series about "one man's misguided quest to conquer the world of home shopping".

So far, so tragically hip, but Weaves tap into something else entirely; they jam-pack tunes with enough post-punk hooks, surf-pop jangle and manic soul to charm stoned basement punks and genre-hating oddballs alike. Last year they released a self-titled EP full of bitesize odysseys like 'Buttercup', a blend of indie pop, R&B and, in a weirdly epic chorus, classic rock. Breezy single 'Motorcycle', meanwhile, could've soundtracked a bar brawl between Karen O, Julian Casablancas and the whiskey-ravaged ghost of Jim Morrison.

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▶Hear Weaves' exclusive cover of The Beatles' 'Help!'

Later this year, Weaves finally unleash their debut full-length. If new tracks 'Shithole' and 'Tick' are anything to go by, they've upped their game. "The EP experimented with what we wanted this band to be," Jasmyn says, "but now we've figured out our sound. It's more of a band." "We've worked our trust issues out," Morgan concurs, grinning. "It's trust rock."

A key bonding moment came earlier this year, when the four-piece received a shock request to support Marilyn Manson in Toronto. For weaker-kneed bands it might've been a dark indoctrination to Marilyn's cult; instead, drummer Spencer Cole became embroiled in a garden veg-related spat with the metal overlord's chef. "We had a pretty big argument," Morgan recalls. "I think it was about whether we'd eaten collard greens or swiss chard..."

A scholarly approach to veggies will no doubt endear them to the hippy set at Glasto this weekend, where Weaves will close their first European tour. "Post-Marilyn Manson, I'm always like, how do I feel about audiences?" Jasmyn ponders of the Worthy Farm crowd, shuddering as she recalls the sea of stuffy black overcoats. "And then I know I can win them over." ■ JAZZ MONROE

▶THE DETAILS

▶**BASED** Toronto, Canada
▶**FOR FANS OF** Moldy Peaches, Yeah Yeah Yeahs
▶**SOCIAL** twitter.com/weeaves
▶**BUY IT NOW** The 'Weaves' EP is out now on Bandcamp
▶**SEE THEM LIVE** Manchester Islington Mill with Dan Deacon (June 17), Nottingham Bodega with Hinds (22), London Sebright Arms (23), Glastonbury John Peel Stage (26)
▶**BELIEVE IT OR NOT** Jasmyn earned the nickname Grandma Jas for her legendary homemade peanut butter. "I like to experiment," she says. "I make my food like I make my music."

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MORE NEW MUSIC

Green Buzzard

NME BUZZ BAND OF THE WEEK

Green Buzzard

The latest act to hook up with Aussie label I Oh You (DZ Deathrays, DMA's), are New South Wales five-piece Green Buzzard. The band decamped to a farm to record debut track 'Zoo Fly', the riff of which is a playful throwback to The La's' 'There She Goes'. Sonically they recall nearly everything that's so sublime about Teenage Fanclub's fuzzy brilliance.

▶SOCIAL greenbuzzard.com
▶HEAR THEM soundcloud.com/iohyouparty

Pega Monstro

Portuguese sisters Pega Monstro (literally 'catch the monster') have found a fan in Animal Collective's Panda Bear and for good reason – their dreamy garage punk sound is a treat. "We were girls, we were young and we could rock – people weren't used to that at all," they say of their early years. New album 'Alfarroba' will set the record straight for any doubters.

▶SOCIAL facebook.com/pegamonstroband
▶HEAR THEM pegamonstro.bandcamp.com
▶SEE THEM LIVE London The Victoria (August 15)

Darkly

Those who like their pop dark, experimental and brooding in the vein of FKA Twigs, Kelela and Sohn will be intrigued by Tom Butler's latest track 'Reflection', with its cagey urban synths and rumbling bass. Experimental R&B is still on the rise and Butler's Darkly project will be at the forefront of the British contingent this year.

▶SOCIAL facebook.com/darklymusic
▶HEAR THEM soundcloud.com/darklymusic

Amason

The press in their native Stockholm laud Amason as a "Swedish supergroup" – the band contains members of indie pop band Miike Snow and psych-prog rockers Dungen. 'Duvan' is a gentle, glacial ballad and features on forthcoming debut album 'Sky City'.

▶SOCIAL facebook.com/amasonband
▶HEAR THEM soundcloud.com/amasonband

Julietta

Dark pop songstress Julietta hails from New York and channels artists like Banks and MSMR on her haunting debut single 'Goosebumps'. It's a spirited affair that mixes airy synths with whirring machines and a sensational voice that sings "*I've got goosebumps on my skin/'Cos it's cold and you won't let me in*".

▶SOCIAL facebook.com/juliettamusicnyc
▶HEAR HER soundcloud.com/julietta-ny

dePresno

Norwegian wunderkind dePresno has been trying to emulate Leonard Cohen and Bob Dylan since receiving a guitar from his parents on his fourth birthday. Some 13 years later, the kid from Bergen has just dropped his first original track, 'Forever' – a classically structured indie pop ballad with a throbbing synthetic twist on par with the angst-ridden electronica of UK smoothies Honne.

▶SOCIAL twitter.com/depresnomusic
▶HEAR THEM soundcloud.com/depresno

Good Morning

Good Morning

Melbourne's Good Morning wryly describe their newest seven-inch release as a "double B-side". 'A Vessel' and 'Radiovoice' are both trippy, laid back-affairs, with the synths of Tame Impala and wooziness of Mac DeMarco providing the cornerstones to a bong-shaped sound. They're currently flogging T-shirts that have pot leaves drawn all over them, while a blunt Facebook description reads: "shit band, shitter people".

▶SOCIAL facebook.com/goodmorningisaband
▶HEAR THEM soundcloud.com/goodmorning420 ↦

Vlad vs Clover

Vladimir Woodham-Smith and Jessica Belgrave describe themselves as "a guy and some chick" on Facebook, which is kind of underselling their explosive songwriting chemistry on debut track 'Lies'. It's a masterclass in thoughtful but effortlessly danceable dark pop.

▶SOCIAL facebook.com/vladvsclover
▶HEAR THEM soundcloud.com/vlad-vs-clover

BAND CRUSH

Christopher Dodd

Bad Breeding

Institute

"Institute are from Texas. I really like their new stuff. There's a really gravelly vocal. They're somewhere between The Cramps and Joy Division, but with an American accent."

POONEH GHANA, WALTER WLODARCZYK

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Deradoorian

Fjord

After releasing their debut EP 'Where We Lay' last year, Québec duo Fjord have shared new track 'Irrational'. Every bit as blissful as their namesake, Thomas Casault and Louis-Étienne Santais' ambient-pop production crafts a bewitching backbone, matched with their own brand of unique, stirring vocals.

▶SOCIAL twitter.com/Fjord_Music

▶HEAR THEM soundcloud.com/music-fjord

Jaill

Milwaukee jangle-pop outfit Jaill release their fourth album 'Brain Cream' this month on Burger Records, and it's shaping up to be a dizzy adventure. 'Got An F' follows a shoe-tapping rhythm with sharp and scatty guitars, while 'Getaway' is a pacy jaunt that features twee vocals and a rumbling drum track.

▶SOCIAL facebook.com/jaillbook

▶HEAR THEM soundcloud.com/burgerrecords

MILK

MILK is the creation of Copenhagen maestro Emil Wilk, and his co-conspirators Mads Damsgaard Kristiansen of Reptile Youth and MØ collaborator Simon Torp Littauer. His first release, 'If We Want To', is a concentrated shot of summer vibes – all perfumed brass parps and blooms of tropical guitar.

▶SOCIAL facebook.com/m.i.l.k.4eva

▶HEAR HIM soundcloud.com/m-i-l-k-4eva

Deradoorian

Angel Deradoorian has her fingers in many musical pies. She's a member of Dirty Projectors, plays in Animal Collective man Avey Tare's side-project Slasher Flicks and contributed vocals on Flying Lotus' latest album. Her solo project builds a bridge between the tribal drums of Can and layered vocal harmonies of Stealing Sheep. Her debut LP 'The Expanding Flower Planet' is due in August.

▶SOCIAL facebook.com/deradoorian

▶HEAR HER soundcloud.com/deradoorian

The Foetals

Pink Teens frontman Jolan Lewis has launched his latest project via PNKSLM Recordings. Aiming to "find a middle ground between perfect '60s pop records and the inept DIY sound of American private press LPs", debut single 'Fine' is a glorious introduction.

The Foetals

▶SOCIAL facebook.com/thefoetals

▶HEAR THEM soundcloud.com/pnkslm/the-foetals-fine

Clean Cut Kid

Liverpool's Clean Cut Kid are a good indication of where pop and indie meet in 2015. It's a husband and wife singing – Mike and Evelyn Halls – and debut track 'Vitamin C' is lush, catchy and just the right side of the mainstream.

▶SOCIAL facebook.com/cleancutkid

▶HEAR THEM soundcloud.com/cleancutkidmusic

▶SEE THEM LIVE Latitude (July 17), Secret Garden Party (July 23-26)

Red Love

Former Bloc Party drummer Matt Tong has ditched the indie sensibilities of his former outfit and joined up with musician Alex Newport for this dreamy, post-rock inspired project. They want to find out "what a Marxaphone sounds like backwards through the Ursa Major SST-282". Debut track 'Gone Tomorrow' may or may not have the answer to that curiosity, but it's certainly a captivating affair

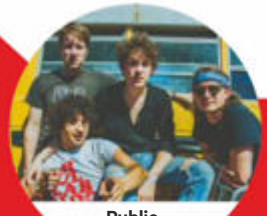
Radar NEWS ROUND UP

GEORGIA'S DEBUT DETAILS

London industrial pop prodigy Georgia has announced her self-titled debut LP, due for release on August 7 through Domino. The multi-instrumentalist producer and songwriter cites early '00s grime, west London dub and Hudson Mohawke among her influences.

PATV FOR FREE

New Yorkers Public Access TV have said they want to play London fans' house parties over the summer. The band are living in the city for the next couple of months, and frontman John Eatherly put the call out on their Facebook page. Interested fans are asked to email p.a.t.v.music@gmail.com.



Public Access TV

Living Grateful

LIBRARY OF HORRORS

The Horrors' Tom Furse is set to release compilation 'Tom Furse Digs' (out on August 7), featuring exotic tracks from the late '60s and '70s selected from the Southern Library Of Recorded Music. As Furse describes it, they are "the bastard sounds of pop fancy".

STRANGE BOY SAMBOL

Former Strange Boys singer Ryan Sambol is to release a new record on Punctum Records on July 24. Called 'Peace Mob', Sambol is releasing the record under the name Living Grateful. Track 'A Peer' is online now, built on honky-tonk guitars and vocals reminiscent of Mac DeMarco.

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WORDS: MATT WILKINSON, JAMES BENTLEY, TIM HAKKI, DAN CARSON, HAYLEY FOX

Red Love

– with twinkling guitars and flowery synthesizers twisting and turning around Newport's hazy vocals.
▶SOCIAL facebook.com/redlovetheband

Dantevilles

Fresh-faced Mancunian four-piece Dantevilles' debut track 'It Might Be Tomorrow' repurposes 'Heaven Knows I'm Miserable Now' for the Bombay Bicycle Club generation. Paul Tanton's clean and canny layered guitars are a fitting tribute to Johnny Marr, and vocalist Jamie Gallagher's range is impressive and full-bodied. Everything is executed with spitting-cobra precision, from the intro right through to the seamless, crescendoing bridge.
▶SOCIAL facebook.com/dantevilles
▶HEAR THEM soundcloud.com/dantevilles

Del Sur

Philadelphian outfit Del Sur have achieved the impossible – they've turned T-Pain's Auto-Tuned trap classic 'Buy U A Drank' into a lo-fi surf song. It's woozy and indolent, much like the rest of their output. Their first EP 'HAGS' includes the heavy-lidded beach jam 'Melted Down', but newbie 'Cape Coast' is their first with a live drummer. Taking aim at early Vampire Weekend, it shoots and succeeds.
▶SOCIAL facebook.com/delsurhasbigmuscles
▶HEAR THEM soundcloud.com/delsurpa

Tomorrow Honey

This London "adventure pop" band are influenced by lo-fi dreamers Galaxie 500. They also pay homage to their home locale with a song called 'Dalston' – although the subtle, hazy vocals and brushed drums are hardly representative of Kingsland Road on a Friday night. This gorgeous melody is a much gentler listen.
▶SOCIAL facebook.com/tomorrowhoney
▶HEAR THEM tomorrowhoney.bandcamp.com

Hills

This Gothenburg troupe have plenty in common with their psychedelic neighbours Goat. The band's droning, Eastern-tinged sound is fuelled by muddy guitars, whistling flutes and lots of percussion, all of which feature heavily on forthcoming album 'Frid'. They've got some stunning visuals to go with their heady sound, too – the video for 'Milarepa' uses sped-up, zoomed in footage of multi-coloured ice crystals forming to great effect.
▶HEAR THEM rocketrecordings.bandcamp.com

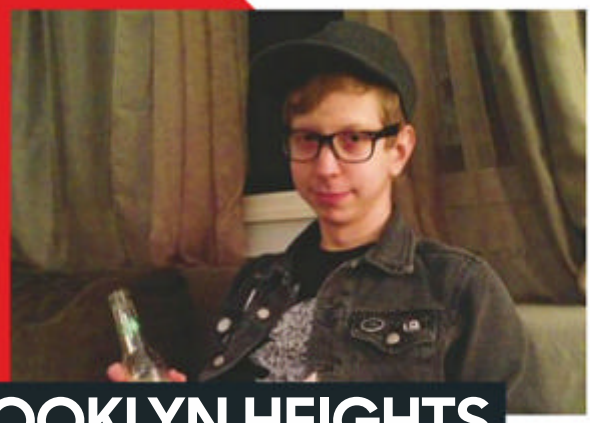
Radar LABEL OF THE WEEK

Glassnote

▶**FOUNDED** In 2007 by Daniel Glass
▶**BASED** New York and London
▶**KEY RELEASES** **Childish Gambino** – Camp (2011), **Chvrches** – Recover EP (2013)
▶**RADAR SAYS** Having released albums by Mumford & Sons and Phoenix in the US, Glassnote is one of music's big hitters. But they've retained an indie sensibility – Chvrches and Baio are recent signings.

NEW SOUNDS FROM WAY OUT

This week's columnist
KRIS PETERSEN
DFA Records



BROOKLYN HEIGHTS

After a long (and boring) winter, the first blooms of brightness have been shoving their way through the cracked Bushwick sidewalks. Let's first return to our old haunt and noted performance venue Silent Barn for some terrifying new friends. **Secret Boyfriend** hails from the creative fields of North Carolina. The first half of his set was earnest neofolk, which suddenly transitioned into paint-peeling techno with all of the grace of a five-car pileup. The real treat that night was the debut performance from **Kill Alters**, who take punishing electronics and mash it up with found sounds – primarily self-documentation of the artists' mothers' life. Check their self-titled tape on Godmode. In this performance, they featured a brilliant live drummer, sounds being triggered through three amps, and singer Bonnie Baxter stalking the starkly lit space, equally terrifying and heartbreaking.

Keeping it punk for a minute, I'll move onto **Show Me The Body**. Self-described simply as "three Jews from New York", they may be the first "hardcore" band I have seen where the lead guitar is swapped for a banjo. The slower songs sound like the more deliberate tracks from the Dischord catalog, their brooding cacophony requiring the youthful audience to double-time their moshing to keep the energy up. They were opening for alternative rapper **Cities Aviv** on the eve of the release of his latest album 'Your Discretion Is Trust' (Collect Records), which is a frontrunner for my album of the year.

Kill Alters

"Kill Alters mash electronics with found sounds"

Drum Machine Circle is a project masterminded by local sound engineer Peter Fonda. This one took place at Brooklyn's Shea Stadium, and featured five luminaries of the local leftfield techno scene in a round-robin style performance featuring all manner of obscure hardware. Over the course of the three-hour performance, Discwoman Collective member **Umfang** stood out, her minimal beats diving in and out of Sadaf's vocal loops and Beta Librae's twinkling percussion. Umfang has a tape out now on Videogamemusic – highly recommended. Taking it to the virtual realm, **DJ Mastercard** recently released a brilliant EP called 'Virtual Crime' on ultra-hip London label Activia Benz. Standout track 'Cryogenics' features laser-focused orchestral stabs and trippy stereo pans – make some room in your brain for this one. ■

Next week: The Orwells

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GLASTONB

THE ULTIMATE GUIDE

From Kanye West to Shangri-Hell, here's everything you need to know about the best sets and craziest parties of this year's Greatest Festival In The World

GETTY

NME's guide to...

WHY KANYE WEST IS AN AMAZING HEADLINER

Will he fill the stage with guests? Paint Michael Eavis gold? Go jump in a lake? Get bottled? The one thing that is certain, says Gavin Hayes, is that Pilton is Kanye's for the taking

The day after Wireless 2014, the headlines told a tale of Kanye West's decline and fall. 'A testing performance' said *The Guardian*. 'Kanye BOOED offstage' ran the *Daily Mail*. 'Masked West launches into "20-minute" rant' added the *Daily Mirror*.

He'd flipped, the consensus was: swan-dived from the highest of his Christ-complexes and banged his head on the cold, hard reality of drunks at a festival baying for recent single 'Bound 2'. Haha. Silly little clown man didn't know which way was up any more. The Axl Rose of rap had lost it. And so horribly publicly, too.

But they were all wrong. The fact that almost no-one had bothered to pick up on was that Kanye had been doing this little performance piece many nights on the preceding 'Yeezus' tour. In DC, in Baltimore, at Madison Square Garden, about two-thirds into the show, Kanye would go onstage, and, still clad in his face-obscuring Maison Martin Margiela jewel-mask, start extemporising about whatever shit was pissing him off in an Auto-Tuned freestyle somewhere between a crotchety TripAdvisor review and Bugaboo Bill. "The CEO of Nike, Mark Parker, wouldn't get on the phone with Kanye West for eight months!" he would growl about himself in the third-person. "Ain't never been a rapper to have problems with two presidents," he'd gripe. And on, and on, until the demon spirit left him. ↦

WorldMags.net

Kanye performs at Coachella 2011

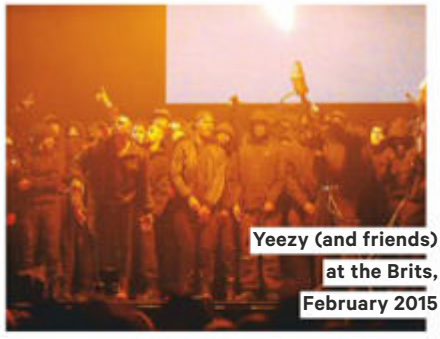
This wasn't a man suddenly going: "Wait a minute, wait a minute... where are my goddamned brown M&Ms?", clutching at his oxygen mask and shaking his fist as he staggered through 'Sweet Child O' Mine'. This was obscure, eccentric and dubious performance art, a man invoking the gods of personal paranoia and workaday misery, and trying to summon a richer catharsis from them.

Perhaps it was too obscure for most of his audience. Hell, perhaps it was too obscure for most critics. And even the most ardent Kanye-watchers had very much 'got it' by the time the rants reached twice the running length of 'My Beautiful Dark Twisted Fantasy''s nine-minute 'Runaway'. But the basic point remained. This wasn't a man lacking entirely in self-awareness mistakenly harpooning his performance. This was an artist going way above his audience's conceptual pay-grade simply because he wanted to. It made sense to him. It felt like art to him. So fuck 'em.

That is at the heart of what makes Kanye a thrilling live performer, one whose shows are not only visually sumptuous, but who exudes a genuine anything-can-happen menace so often lacking in an era of play-the-hits festival appearances governed by the big money game they've become. Kanye goes on a personal journey. And he takes the crowd with him. Sometimes. If not, again: fuck 'em.

Predictably, the same people who were carping in Finsbury Park a year ago have returned with more of their great ideas. Over 130,000 of them signed a petition to stop the jackass *de nos jours* taking to the Pyramid Stage at Glastonbury on Saturday night. Bizarre, given that a) this is slightly more than the number of paying punters at the festival, and b) anyone there will of course be free to go and watch something else instead. Deadmau5. George Clinton. Jon Hopkins. Suede. But then, logic has never stopped 'controversy'.

Seven years ago, Jay Z played the same slot, and the row was simply over rap at Glastonbury. That battle Jay won by addressing the hate-mob head-on with wit, then throwing out a rollicking greatest hits set like he was gunning 20 quid notes into the crowd. This year's war, however, is about the public idea of West. It's about the contingent of people who see him embracing the crass end of celebrity culture, and they find it repugnant. Who hear him fulminating arrogantly over who invented the leather jogging pant, and they don't like it. They like their stars to be craven. They like their stars to give the audience what they want.



Yeezy (and friends) at the Brits, February 2015

Sadly for them, Kanye just doesn't do that. His response to that ideal, of pop star-as-entertainer, came at the Baltimore gig of the 'Yeezus' show. Clad in the silver beadwork of the Margiela mask, his face invisible to his audience for the entire show, he was repeatedly heckled by a guy in the front of the crowd who wanted him to take off the mask. Eventually, he responded directly: "This is the Yeezus tour; this ain't the who-ever-the-fuck-you-are tour."

Whoever-the-fuck-he-was gained a valuable lesson that day. In Kanye's mind, superstars who tug their forelock before the public aren't superstars. They're just entertainers. In order to have someone worth worshipping, that individual can't just be a conduit for the energy of a crowd, first among equals. They need to be directed by their own sense of mission, and among the acts big enough to command the world's thunder-domes, Kanye stands almost alone in his commitment to that ideal.

Even if that commitment has often led him into odd or uncomfortable territory. In 2007, his live show included a section where a screen listed the names and publications of journalists who'd given him bad reviews. In 2013, halfway into 'Touch The Sky' at the Hammersmith Apollo, he started screaming, then walked off, never to return. This is the guy who jumped in the fountain at Art Basel, who lay down on the floor on the *Jonathan Ross Show* in February rather than say a single word to host Ross, who returned to *Saturday Night Live* in the past few weeks to showcase his new cut 'Wolves', performing the first song of his set lying on the ground, filmed upside-down.

He exudes a genuine anything-can-happen menace

The question of ambition versus ego has slain many of pop's greatest stars, sometimes literally. The difference is that Michael Jackson was delusional and had no clue that he was. But, for now at least, part of Kanye understands that he is delusional and actively uses it to launch his art to new heights. It means which Kanye we get at Glastonbury still remains a thrillingly open question. The Yeezus tour saw him install a loopy high-art stage set inspired by Alejandro Jodorowsky's 1973 psychedelic masterpiece *The Holy Mountain*, complete with a glacier, volcano, dancers in hoodoo robes, hi-def circular video screens, a scene in which he fist-bumps with Jesus and even snowfall during 'Coldest Winter'.

But that was two years ago now. The game has moved on for West. His seventh album, 'Swish', is still somewhere on the horizon, but its artistic direction remains an open question.

ANDY HUGHES, JOE PLIMMER, GETTY

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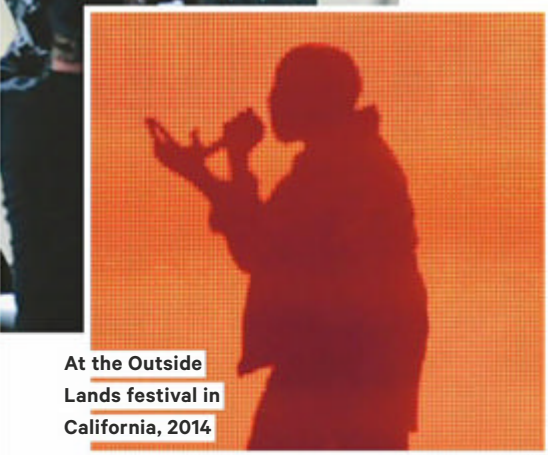


At the Outside Lands festival in California, 2014

At the Brits, he took to the stage with two flamethrowers, and a 30-strong posse that included American rapper Vince Staples and grime MCs Skepta, Jammer and Novelist to play his new song 'All Day'. At the opposite tack, his most recognisable recent cut was the Macca and Rihanna feature of 'FourFiveSeconds' – a cute enough little ditty plucked out raw on an acoustic guitar. Its spiritual partner is the other Paul McCartney 'feat.': 'Only One', a slightly more substantial but similarly breezy cut which reassures us that "*the good outweighs the bad, even on your worst day*", and "*you're not perfect but you're not your mistakes*".

These are early hints that Kanye is looking for simplicity and pop music after his increasingly esoteric recent adventures. They seem to suggest a more placid cast of mind. But hints are all they are. For now at least, 'Swish' is still pencilled as a title more than a musical manifesto. The direction he chooses, given he is simultaneously trying to turn the page on the 'Yeezus' years, could be radically different to anything we've seen from him before.

Uniquely, right now he could legitimately do pretty much anything on the Pyramid Stage. If he were wheeled-on inside a gold-plated iron lung with a gang of 40 Biafran railway men, and lay there yawling in Auto-Tune for a full hour while they played all the percussion on railway-sleepers, it wouldn't be way beyond the bounds of what he has done before, nor of what his sense of himself as an artist would permit. Given the fuss the show is sparking, the desire to react could be a spur to a one-off. As far as Kanye is concerned, no-one puts Yeezy in a corner. If this volatile volcano of deep sensitivity and raw narcissism comes out swinging, it'll be spectacular. And messy. The one thing no-one should expect is straight lines, a clear mission statement, a three-song encore and welly-bants.

Even arch crowd-pleasing showman Dave Grohl understands that. Shortly before he dislocated his ankle and snapped his fibula "like an old pair of chopsticks", West's former-fellow headliner told *NME*: "Kanye's become the fucking Johnny Rotten of Glastonbury."

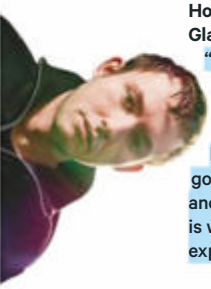
He added: "You've got a situation where he's the most controversial person on the bill, 100,000 people have signed a petition against him playing, and if it doesn't turn into a riot, everyone's gonna go home disappointed. He can't just go out there and play a set and have it be like, 'Well, I guess that was OK.' You want him to go face-to-face with all those people and be like, 'Fuck you, I'm here, live with it.' I don't listen to Kanye's music, but that situation is kind of fucking rad."

As Grohl knows only too well from his time in Nirvana, bad, mad and sad West may be, but *none* of these things preclude rad.

▶Kanye plays the Pyramid Stage, Saturday, 10.15pm

Hudson Mohawke's guide to... what Kanye's gonna do

He's one of the only people in the world who actually gets to talk to Kanye West. Here's his take on his mentor's set...



How will Kanye fare at Glastonbury?
"He can turn any situation around, so it will probably be amazing. He's known for mind-blowingly inventive live shows – it's not just going to be some guy rapping and ranting onstage, which is what I think a lot of people expect. It's going to be a full-on theatrical performance – a spectacle."

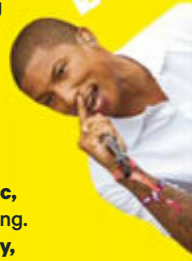
Were you surprised at the backlash?
"I was shocked at its severity. I guess people have issues with a rap act headlining, because it's traditionally a rock festival. But he'll make it the most spectacular show they've ever seen, no worries."

Will you be there?
"I'd love to see it, but I've never been a big Glastonbury fan. I've played a few of times, and not to be disrespectful, but unless you're on a particular level, you can't expect your stuff to be set up, or for your rider to be read. It's more like, 'Here's two cans of beer, where d'you want this plugged in?'"

Young Fathers' guide to... OTHER HIP-HOP AT GLASTONBURY

Alloysious Massaquoi from the Mercury Prize winners delves into the rap scene at Worthy Farm

"There's quite a few rap artists playing Glastonbury this year, so it's funny to contrast it with the controversy that's greeted the announcement of Kanye West headlining the festival. The scepticism comes from people who don't understand the genre – they feel they can dismiss anything without guitars as not credible, say there's no skill involved in it. Rap is probably the biggest-selling genre. It's crossed over. Hip-hop is the dominant pop sound now. It makes perfect sense that Glastonbury would bring **Pharrell (Pyramid Stage, Saturday, 8pm)** and Kanye on board. Kanye is passionate almost to a fault – he cares about his music and that's all that should matter. We supported **Run The Jewels (West Holts, Friday, 7pm)** at Brixton Academy, so we're excited about seeing them. I like how socially-conscious they are – the video to 'Close Your Eyes (And Count To Fuck)' references the trouble in America with police brutality and shows a white cop and unarmed black youth having a fight and it's choreographed in an interesting away. It's a more powerful statement than any indie band are making. But apart from Killer Mike being a spokesperson for the Ferguson riots, I love their energy and beats – they're really good MCs backed up with banging, big sounds. It's good for British rap to see **Krept & Konan (Sonic, Sunday, 8.15pm)** representing. Them and **Skepta (Saturday, Wow!, 8.20pm)** are offering something new and refreshing."



▶Young Fathers play the Other Stage, Saturday, 2.45pm

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Florence's guide to... KEEPING YOUR DIGNITY (VAGUELY) INTACT

The saviour of the weekend gives us the lowdown on how to pace yourself, dress well and stay up all night

With her cape a-flap on the Avalonian winds and her superhuman uvula vibrating in harmony with the leylines, Florence Welch arrives to save the day. Last week, as Dave Grohl hobbled around on crutches after realising that sometimes the show just can't sodding well go on, all speculation on who'd replace Foo Fighters as Friday night headliners – Kylie? Blur? Fleetwood Mac? Um, Circa Waves? – was rendered moot. Many were of the opinion that this was Florence's year to step up in the first place, so it really was a one pagan priestess race. As she prepares to follow in the hallowed footsteps of last-minute headline step-ins such as Pulp, Gorillaz, Basement Jaxx and – way back in 1970 – T Rex, she gives us her guide to piggy-backing, tent-invading, costume-changing and generally face-palming your way through the weekend, and still coming up smelling like Glastonbury 2015's biggest hero...

PACE YOURSELF

"If you trick yourself into thinking that you can take it easy if you go there on a Thursday: don't, because that's what I did and then I was up until Saturday morning. I was like, 'Oh, I'll just have one drink on the Thursday night' and then a friend said they saw me outside the Winnebago on the Friday morning going, '(*Woozy voice*) I think I had a few more than one drink'. But then I don't know how to give anyone advice on pacing themselves because I've never been able to do it. It's all or nothing for me. I only know how to do it full throttle."

VISIT THE QUIETER CORNERS

"Go to the Healing Fields, if you are doing it more gently, or go down to Strummerville. Check out the people making sculptures and stuff, that's fun."

DON'T PIGGY-BACK THE BANDS

"I just meet people and I'm like, 'I want to go on your shoulders now'. When I turned up on the Thursday last time, I wasn't even playing,

this was in the year I had off. I was like, I'll get there on the Thursday, and all of a sudden it was Friday morning and my sister was having to hold me back because I was trying to dive-bomb Haim in their interviews for the BBC. My sister was grabbing me by my legs and pulling me back, like, 'You are not even here to play! Get back!' And then I learned Arctic Monkeys were playing and we were trying to get onto the stage but we went through the wrong door and ended up in the front of the crowd in the moshpit."

WATCH THE SUNRISE FROM THE STONE CIRCLE

"Stone Circle Saturday morning, that's the bit where all the birds start flocking around and you feel like it's an Alfred Hitchcock movie, except if Alfred Hitchcock had made a movie about hippies setting fire to things. There's always the guy who's done a little bit too much and ends up attacking one of the rocks with a welly. And you're like, 'This is kind of psychedelic and cool and also I think it might be the end of the world.'"

"By Sunday I didn't know who I was, let alone where I was"

DRESS WELL, IF NOT SENSIBLY

"Lots of costume changes is good. But then I don't know... because what happens to me is I have some kind of crazy, embroidered feather thing, but then it starts pissing with rain so you just have to put a binbag over it."

DON'T TAKE FLO'S ADVICE

"I'm not the most practical person to talk to about advice for Glastonbury – I don't know how to pace myself, I don't bring any warm clothes or wet things, I've gone to Glastonbury twice without a tent. In fact, I'm useless at giving help. For my first gig at Glastonbury I had to be dragged from someone else's tent by a friend – this was the year of the apocalyptic mud. It was the first gig I'd ever done on the Sunday, and I arrived on a Thursday, so by the time it came to Sunday I didn't even know who I was, let alone where I was, whose tent I was in, and a friend had to drag me to the gig. My guitarist had gone completely missing and Suggs was trying to stall for time by doing an impression of Mick Jagger. So, basically, don't take any advice from me, and I don't know how I made it to the Main Stage, because by rights I should've been face down in the mud somewhere." ■

▶Florence + The Machine play The Pyramid Stage, Friday, 10.15pm

GETTY, DAN KENDALL

Emily Eavis' guide to... WEDNESDAY AND THURSDAY NIGHT

At a loss as to what to do when you arrive early? Let the boss of Glastonbury fill you in

EXPLORE THE FRINGES

"They're good days to explore, especially if you're coming for the first time. You can get your bearings, wander round the fringes. When the music starts, a lot of people just go to the main stages. But on the first few days it's nice to suss out what's here."

GO TO THE GREEN FIELDS

"Absolutely go to the Green Fields. It's still my favourite area. There are all the ancient crafts, the healing and the campaigning; there's so much to do. It's a really special part of the site."

START SEEING BANDS EARLY

"There's a few stages that start on Thursday: William's Green, Silver Hayes, Block 9 and The Park. So there's music to watch early, too." ■

NME's picks

WEDNESDAY

▶Tor View Look Out
Glastonbry Tor, 10am
▶Ukulele Workshop
Toad Hall, 2pm
▶Keane concert film
Pilton Palais Cinema, 4.15pm
▶Bagpipes opening ceremony
Greenpeace tent, 8pm

THURSDAY

▶Wilko Johnson
William's Green, 11.30pm
▶Kevin Rowland (DJ)
Stonebridge, 3pm
▶Mike Skinner + Murkage Present Tonga
Stonebridge, 5pm
▶Billy Bragg
Toad Hall, 7.30pm
▶Kurt Cobain: Montage Of Heck
Pilton Palais Cinema, 12.15am

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Dave Grohl's guide to... WHAT THE FOOS DO NEXT

Three weeks before Dave Grohl's fateful fall, we caught up with him in London to discuss the Foos' post-Glasto plans...

When Dave Grohl took his traumatic tumble at the Ullevi Stadium in Sweden on June 12, he and his band were, ironically, on a roll. Last year's 'Sonic Highways' project re-energised Foo Fighters, and Grohl proudly says that they "haven't toured this hard since the '90s". He also confirms his plans to direct a second season of the HBO series, and hints that it may feature an anglocentric vibe: "It might only be England, or be England and other places, or maybe it's places in America and people from other countries that are inspired by these places in America." Even more intriguingly, for the last few months, Grohl's been dropping breadcrumbs about the shape the next album will take, and how its central concept will dwarf that of its predecessor.

"I do have this idea, and I've had it for a long time, maybe about a year," he says, "but it's not set in stone. It's definitely about challenging the artist with the environment. It's a good idea, but we'll see what happens." He then goes on to explain that, after recording 2011's 'Wasting Light' in his garage and turning 'Sonic Highways' into a multi-format history of American popular music, "the biggest challenge for us now would be to just load into a studio and make an album like any other band. I'm almost thinking that's what we should do – go make a fucking record like everybody else does. You know, at our studio. That we built to make albums in."

Talk to Taylor Hawkins about the future, however, and it seems unlikely that the Foos will be re-embracing convention anytime soon. As he puts it, "It's not enough to just make a fucking record any more. It used to be a simple process of writing a batch of songs, recording them, and putting them out. You'd make an album, make three videos. If they were good, MTV would play them, and you'd sell some records. Now, you need to do something else with it."

Such as?

"Dave wants the albums to have some other kind of theme or experience linked to them. He wants every record we make from now on to have some sort of concept around it, whether it's something as large as 'Sonic Highways' or as simple as, 'Hey, let's record 'Wasting Light' to tape in my garage.'"

And if the rest of the band are skeptical of those ideas?

"It's Dave's vision," shrugs Hawkins. "It all started with him and a demo tape, and he's always known what the best way forward for Foo Fighters is. I'm not gonna come in and be like, 'Hey, let's write a rock opera,' because I can go and make those fun little records on my own. These are Dave's fun little records and we're his band, we help him get it done. Even if me and Nate go have a burger afterwards and say, 'Hmm, I don't know about this,' we've still got to have faith and ride it out."

"We should go make a fucking record like everybody else"
Dave Grohl

Hawkins and Nate Mendel have both made 'fun little records' recently – Hawkins with last year's Birds Of Satan LP and Mendel with his own side-project, Lieutenant. By contrast, Grohl, who acknowledges his reputation as a "wandering fucking serial collaborator," has been quiet on the extra-curricular front, though that's about to change. "So the legendary American hardcore band Blast called and said, 'Hey, will you come in and play on our new record?' Now, Blast haven't made a new record in 30 years. They said, 'Our drummer and our bassist couldn't make it, so we've got Chuck Dukowski from Black Flag on bass, will you play drums for us?' *Fuck yes* I'll go play drums for Blast. The record is brutal and amazing, and I got to play with Chuck Dukowski, who's one of my heroes. That's the big reward: getting to watch someone you've listened to your whole life record." ■

▶Foo Fighters are no longer playing Glastonbury

Foo Fighters' guide to... THE MAJESTY OF MOTÖRHEAD

Dave's bandmates give us the skinny on the most kickass band still on the bill

Taylor Hawkins (drums): "Going to see Motörhead play is about as pure a rock'n'roll experience as you're ever gonna get. Lemmy is a living piece of rock'n'roll, for real. We've met the guy and played with him a bunch of times and he can be a real sweetheart, too."

Nate Mendel (bass): "You know those people who are into the whole mystique of living the whole rock'n'roll lifestyle and looking a certain way, but really they're just like everybody else? They'll just sort of put it on, like, 'Oh now I'm gonna go do my rock'n'roll thing.' But with Lemmy, that's every fibre of his being, for sure. So if somebody wants to go see an absolute authentic rock'n'roll weirdo, go watch Motörhead."

Taylor: "He's totally gonna punch you in the face for calling him a weirdo, man. He's gonna kick your ass for that!"

▶Motörhead play the Pyramid Stage, Friday, 5.30pm

WORDS: BARRY NICOLSON PHOTOS: ED MILES, DANNY NORTH, GETTY

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Sam Fryer's been a Who fan from an early age – here he explains why they're a spectacular Sunday night headliner

Palma Violets' guide to... THE WHO

Roger Daltrey

"My earliest memory of The Who is the footage of them playing at Woodstock. I probably prefer their earlier stuff but that stuck out for me. I think they played 'Summertime Blues'. That *Woodstock* movie got me into that era of music. It's one of my favourite films. Just having The Who playing at four in the morning, you can see the blue tinge of the sky as the sun is coming up. That's missing in rock'n'roll today; bands playing at any time they want.

"They had the perfect dynamics – hero on guitar, hero on the mic, hero on the drums. They were all heroes, man, individually, arguably the best in music. Each of them is probably the best in his field. John Entwistle was a mean machine; he was like a bulldog. Pete Townshend, Roger Daltrey – not bad. Then there's Keith Moon, you don't have to give him any introduction. They were definitely one of the first bands to really ignite that flame of what we now consider rock'n'roll. Keith Moon knocking down the drums and setting them alight, there aren't many bands who had brought that to the mainstream before them. They were the first to start that whole rock'n'roll frenzy. They were pioneers in that field. A lot of people probably did it but they brought it to mass attention that rock'n'roll is completely dangerous as opposed to something shiny and chic.

"They've got a shot at stealing Glastonbury"
Sam Fryer

"At first people thought Palma Violets were punk. Obviously punk influences us, but we write pop songs – we write love songs and things like that. That's similar to what The Who did, but they did it with a ferocity that offended some people, but it also spoke to some, and it definitely speaks to us. We don't strum or pick, we hit the guitar.

"The Who's rock operas didn't speak to me as much. I'm more into the Kinks-y kind of operas, the more political ones. I had the 'Quadrophenia' album from an early age, but I found it very hard to comprehend to say the least.

"If these are going to be their last UK shows, it's good to go out on a Glastonbury performance, but you know with all the things these rock'n'rollers tell you that you have to take them with a pinch of salt. But it's going to be a great occasion for the band. I sincerely doubt that this is going to be their last show, but if it is, it won't be a tragedy because they've had an astounding career. They've got a good shot at stealing Glastonbury. You've got Kanye, but I think The Who have got the songs. People will go along thinking that it might be a nostalgic experience. The other two headline acts aren't my sort of thing, but The Who's songs speak for themselves. They're going to smash it. I'm excited to see them. It will be live to the world on the BBC and hopefully will inspire a new generation of kids who are like I was a long time ago watching that Woodstock documentary. It really changed the way I thought about music and what I'd been brought up on." ■

▶Palma Violets play the Other Stage, Sunday, 2.15pm

PHOTO: ED MILES, PHIL WALLIS

Sam Fryer's guide to... the four best Who songs

The Palma mainman's pick of the pinball wizards' finest moments

Pete Townshend

▶Won't Get Fooled Again

"It's massive. We actually covered it in the early days. We never performed it at a show but it was one of the early songs we learnt to play together."

▶Baba O'Riley

"This is going to be one of the greatest. That's their festival song, so seeing them perform that at a festival is something I'm very much looking forward to. It's got one of the best intros. It's almost like 'Sweet Jane' but on a synth at the beginning."

▶I Can't Explain

"The first song that spoke to me was 'See Me, Feel Me', but the one that *really* spoke to me was 'I Can't Explain'. A classic. Hopefully they'll have the backing vocals. The Who know how to do a good harmony – something hopefully we can achieve. It's so exciting to watch the old footage, when none of them could even grow beards."

▶Substitute

"Definitely their best song. They were one of the first bands to do something a bit out-there – being rebellious in a pop format. The Who didn't start punk rock, but their music was along those lines."

▶The Who play the Pyramid Stage, Sunday, 9.45pm

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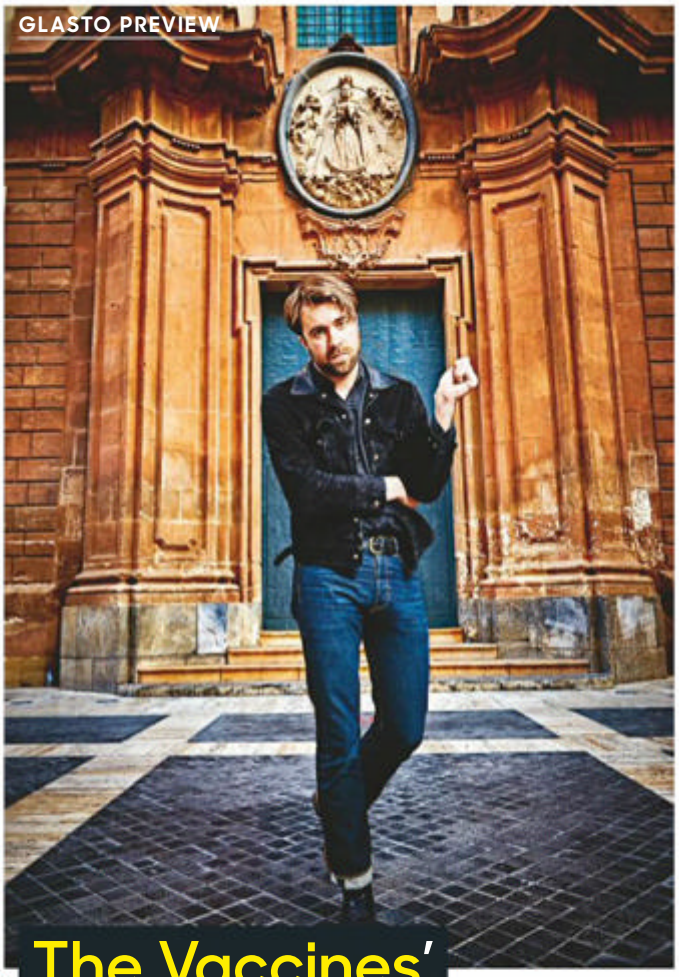


The Vaccines' guide to... PLAYING IT UNSAFE

Since he criticised The Who's booking as "safe", we cornered Justin Young to get his tips on having an edgy Glasto...

GO FERAL

The first time Justin Young attended Glastonbury was far from a resounding success. "I didn't really have a proper ticket and I lost my phone and spent the whole weekend walking around, muddy, alone and miserable," he shudders. "But fast forward five years and The Vaccines are playing the Pyramid Stage, two from the top of the whole festival, which was a pretty unbelievable experience. I didn't love that gig, but the fact we were on that stage... I'll never forget that."

GET VARIED

If the Eavis' choice to book heritage-rockers The Who to headline Worthy Farm at the expense of a more current act like Florence + The Machine (now of course headlining themselves after Foo Fighters pulled out) was too unadventurous for Justin, what edgier alternatives does he recommend? "The good thing about Glastonbury is that every band in the history of the world ever is playing. Father John Misty is very characterful. There's a real humanity to what he's doing. Everything about Sleaford Mods is punk rock for the 21st century! There's no safety limits to it and it's like punk rock poetry. Spiritualized was one of the first gigs I ever went to. For me, they're a big band that I have an emotional connection to."

Father John Misty plays The Park Stage, Saturday, 6.30pm

PARK UP

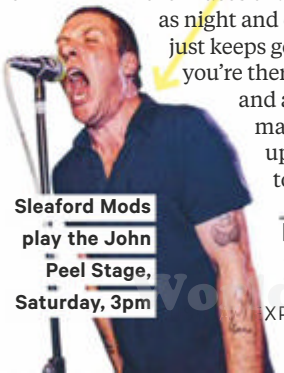
"The Park Stage is my favourite place to go and see interesting bands. I'll quite often go and er, park up – that pun's awful isn't it? – and stay there for hours on end and watch four or five bands one after the other."

WATCH THE WILDER HEADLINERS

While he's eschewing The Who, Young is keen to witness Yeezus. "The headliners are always such a spectacle. It's this incredible seductive energy. Even if you're not a fan of who's playing, you can't help but be swept away. But I'm a massive fan of Kanye and I think he's going to pull out all the stops and silence the critics. When he's put in a corner or has something to prove, he excels."

EMBRACE YOUR INNER MORON

"You have to check out of the Stone Circle when the sun's coming up. I call it 'Moron's Mound', because everyone's just gurning their faces off. There's no such thing as night and day at Glastonbury. It just keeps going. You need to realise you're there five days, embrace it and accept your fate. It's a marathon – don't end up at Moron's Mound too early." ■

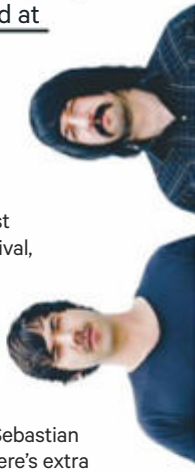


Sleaford Mods play the John Peel Stage, Saturday, 3pm

▶ **The Vaccines play the Other Stage, Friday, 6pm**

DFA 1979's guide to... ROCKING GLASTONBURY

As all-out sonic terrorists, how will Death From Above ensure they're the loudest band at the festival this year?



STEAL

Jesse F Keeler: "At festivals, there's gear that lots of different bands are using sitting around. The first time we played Reading festival, there was a bunch of other guitar and bass cabinets at the side of the stage. I didn't ask permission, but I grabbed them all and plugged them in. I played one note and couldn't hear Sebastian at all. I went too far! But if there's extra gear, then plug it all in."

DON'T TRY ANYTHING FANCY

Jesse: "Last month, we were at a festival with our very dear friends TV On The Radio, playing on different stages at the exactly the same time as each other. We thought it would be a good idea if we'd try and call each other to see if we could play Black Sabbath's 'Sweet Leaf' together, from opposite stages across the festival. We were trying to see if it would work, but there was a delay on the phones – it would have ended up a mess. So the impulse to try something new in front of lots of people has been beaten down; we're going to stick to a fast, loud, Death From Above show."

SAVE GLASTONBURY 'TIL LAST

Jesse: "Glastonbury festival is the last big date for us in Europe, so it's the culmination of the touring cycle, working towards actually being alright at playing our instruments. Maybe that will be the show where we eventually get it right! Always play the important show at the end of a tour. There's times for things to break and practice. I've always wanted to play Glastonbury. We plan to blow people away." ■

▶ **DFA 1979 play the John Peel Stage, Saturday, 7.35pm**

ED MILES, JORDAN HUGHES, GETTY, DANIEL BOYD

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NME's guide to... THE 10 BEST NEW BANDS AT GLASTO

Go check out *NME* New Music editor Matt Wilkinson's pick of the most exciting rising stars playing in Pilton this year

1. DECLAN MCKENNA
Rabbit Hole, Thursday, 7pm

▶**FOR FANS OF** Jake Bugg, Jamie T

The winner of Glastonbury's Emerging Talent competition, 16-year-old Declan McKenna first came to our attention in February via his song 'Brazil', which comes on like Jake Bugg with a splash of Jamie T's lyrical delivery. The track was cannily updated to reference Sepp Blatter's Fifa exit earlier this month, resulting in TV news appearances and more mainstream radio plays.

2. PRETTY VICIOUS
BBC Introducing, Saturday, 7pm

▶**FOR FANS OF** Oasis, AC/DC

The hotly-tipped Welsh teens were still playing in garages when some of the music industry's most successful managers heard about them – and then started doorstepping them to try and get their signature. With a sound and aesthetic that frequently sees them compared to Oasis, they've been gigging solidly this year. Glasto should be the first big festival of many.

3. WEAVES
John Peel, Friday, 11am

▶**FOR FANS OF** X-Ray Spex, Sheer Mag

Despite it being Toronto group Weaves' first visit to these shores, they've wound up playing one of the biggest stages at the UK's most important festival. Last year's ace single 'Motorcycle' sounded like a long-lost X-Ray Spex classic, while new track 'Tick' is bouncy like early MGMT. They're our New Band Of The Week in *Radar* this issue (see p20) for a reason – so don't miss them at Worthy Farm.

4. HINDS
John Peel, Friday, midday

▶**FOR FANS OF** Black Lips, Palma Violets

The giddy Spanish four-piece have transformed into a captivating live proposition since their early gigs this time last year. This show will be the first chance you'll get to see if they can *really* cut it on the big stage.

5. THE DISTRICTS
John Peel, Friday, 3pm

▶**FOR FANS OF** The Walkmen, Cloud Nothings

The Fat Possum act's latest album 'A Flourish And A Spoil' is one of 2015's underappreciated gems, stuffed full of gritty indie nuggets. Singer Rob Grote has a voice that's tailor-made for huge festival tents like the John Peel Stage.

6. LOYLE CARNER
BBC Introducing, Friday, 3.15pm

▶**FOR FANS OF** Rejjie Snow, The Streets

With deft, clever lyrics that are as personal and affecting as any we've heard in recent years, London rapper Loyle Carner wears his heart stylishly on his sleeve. Touching but never overbearing, his songs reference his turbulent family life, bringing to mind the more tender moments of Mike Skinner's early Streets output.

7. GENGAHR
John Peel, Sunday, 11.40am

▶**FOR FANS OF** Unknown Mortal Orchestra, Wolf Alice

With nods to Blur and smatterings of early Unknown Mortal Orchestra, Gengahr are next in line to Peace and Swim Deep's indie-oik throne. Debut album 'A Dream Outside' is an addictive listen, while live they're a more raucous affair.

8. LEON BRIDGES
John Peel, Friday, 2pm

▶**FOR FANS OF** Sam Cooke, Amy Winehouse

Smooth-voiced Texan newcomer Leon Bridges had a couple of achingly beautiful SoundCloud hits last year that almost thrust him into the mainstream. His debut album is out this month, so all eyes will be on whether he can put in a performance that'll do the hype justice.

9. BENJAMIN BOOKER
The Park Stage, Friday, 6.30pm

▶**FOR FANS OF** The White Stripes, Alabama Shakes

The Rough Trade signee is cut from the same cloth as Jack White and The Black Keys, specialising in ferocious garage riffs and howled vocals. Last year's self-titled debut album was up there with the best of them.

10. HOOTON TENNIS CLUB
William's Green, Friday, 3.30pm

▶**FOR FANS OF** Pavement, Teenage Fanclub

Wirral-based four piece Hooton Tennis Club have been working with former Coral man Bill Ryder Jones on their debut album, 'Kathleen Sat On The Arm Of Her Favourite Chair', due out on August 28 via Heavenly. Get lost in their blissfully distorted guitars and choruses. ■

POONEH GHANA, DANIEL TOPETE, DANNY PAYNE, DAN KENDALL, WUNMI ONIBUDO, RYAN KEPLIN

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The guide to... THE ULTIMATE GLASTONBURY SET

Rent a lion? Throw in an acoustic segment? Bag a show-stopping special guest? Some of the biggest names on the bill explain how they will stun, dazzle and kick arse...

RUN THE JEWELS

It's your first time. How will you steal the show?
Killer Mike: "We've got an idea... explosions, pyrotechnics, live animals. We're renting a lion – the normal stuff. Our energy is 100 per cent every time we do a show. It could be in front of 200 people or it could be in front of 200,000. Our entire plan is that we literally save no energy for after the show. They'll have to put us in an ambulance after the show. Glastonbury is legendary. Everyone who performs wants to perform at Glastonbury. So we're incredibly excited to get the chance. I can guarantee that anyone who does come to see us is going to get a great show."
El-P: "We take the stage like soccer teams take the World Cup. Fast and furious: that's how we plan to win. We're going to win by jumping on stage and giving it everything we got. We take a lot of performance theory these days, so we're not giving good shows, but so we can give a great show. We get up there and just furiously give it to them, and hope they enjoy it."

Any special guests?
El-P: "Wherever we go we take the lord with us. We like to have Jesus as our guest. Always. But I just want Jimmy Page to be watching from the side of the stage so we can make him pick up a guitar. In my childhood fantasy mind Jimmy Page is going to come out."

Any areas you're desperate to visit?
El-P: "Wherever they sell marijuana."
Mike: "The marijuana pavilion. I'm going to try to dig up a nitrous oxide tube, wherever they've buried them. Where will have the weed and the women?"

▶Run The Jewels play West Holts, Friday, 7pm

THE MACCABEES

How will you intro tunes from new album 'Marks To Prove It' into your set?
Hugo White: "The rule is not more than two in a row. We're in an odd place because our fourth album is released a few weeks after, so we're in the limbo of having a whole new record to play but needing to balance it because no-one knows it yet."

What new tracks will you play?
"Obviously the single 'Marks To Prove It'. There's a track called 'Spit It Out' which feels like it's a live fixture – the set builds itself around that song. 'Something Like Happiness' has a musical hall waltz to it, and 'World War One Portraits' has a typical Maccabees explosive second half – it wraps you up then blows your head off. So far the new songs have been going down great – better than any new stuff we've done in the past. There's been more of an immediate reaction this time."

▶The Maccabees play the Other Stage, Saturday, 7.05pm

LA ROUX

How are you planning to stay glam this weekend?
Elly Jackson: "I've heard from someone that there's this yurt that if you have no money and nowhere to stay, and you know where it is, they'll let you sleep in there for free. It's probably in the medical field or something, which is why no one's talking about it! But I'm going to try and find it this year because I actually don't have anywhere to stay. I'm just kind of rocking up and not leaving."

Where is this wondrous tent of dreams?
"I can't remember exactly where it is to be honest with you, but whoever told me about it is now going to read this and say, 'You got it totally wrong, what you said is total bollocks.' And what's going to happen now is everyone on site's going to be looking for this fucking mystical yurt!"

▶La Roux play the John Peel Stage, Saturday, 9.05pm

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BELLE & SEBASTIAN

When's the best time during a set to bring in the quieter songs?
Stuart Murdoch: "Slap bang in the middle. Unless you're The Rolling Stones or something, you don't have a couple of hours to play with – you've got an hour and a bit. You should go off quickly, you should slow down in the middle and you better finish fast and loud."

Which of your gentler songs will you be bringing out?
"There's a song we do called 'Lord Anthony', which is quite theatrical – it's about a kid that used to be cross-dresser that I went to school with. I get into that persona and it usually involves me falling into the crowd and getting painted with cosmetics. And our Glastonbury set is on a Sunday. They usually give us a hungover Sunday vibe, they did in 2002 and 2004, which works for us. We play all of our Sunday songs and we get out the strings. People usually appreciate that. I like to go to church on a Sunday, so sometimes I miss that so we quite often play anything that has any vague spiritual aspiration or mention of deities gets bunged in there. It's a little private church ceremony for me."

▶Belle & Sebastian play the Other Stage, Sunday, 6.45pm

CATFISH AND THE BOTTLEMEN

Is this festival season your time to go supernova?
Van McCann: "We've got a lot of main support slots in massive tents, so I guess me mum and dad can watch it at home. I think we have the right vibe – we're right for that moment."

Will you have the wildest crowds of the weekend?
"I think anybody who comes to our gigs will tell you that. The venue staff tell us that. The amount of times the oldest security guard has come up to us and said, 'I've not seen it like that since the Ramones,' and I'm like, 'Are you mad?' It gets even madder up north."

▶Catfish & The Bottlemen play the Other Stage, Friday, 3pm

PEACE

Picture this: there's an expectant crowd of 40,000 in front of you. How will you get them going?
Harry Koisser: "I use swords. The first time we played Glastonbury was our first proper British festival set, so I was really nervous and trying to pretend not to be nervous which just always leads to doing stupid stuff. So I had a sword with me and I was flinging it around backstage and then threatened someone. I can't remember what band he was in but someone from a band was wearing dungarees and I was wearing dungarees, so I was like 'take them off' and he completely didn't get me. But I think that was just nerves, I don't usually threaten people with swords or knives. The first time we played I wanted to go on with a grand piano playing 'Merry Christmas, Mr. Lawrence' but we couldn't. It was the first day with our new tour manager and he was like 'are you kidding?' so I said, 'No, I thought it would be cool to wheel on a grand piano'. So yeah, I ended up using a sword and I think I ended up getting a double neck out."

And this year?
"I want to open with a cover that nobody would expect and would love, but it can't be something that somebody would think that we would cover. Like if we went on and covered Kendrick Lamar, everyone would be like, 'Oh they covered Kendrick Lamar, that's cool'. Something to completely pull people out of the perceptions they had. I'm not saying that we're going to do that, but a cover that you wouldn't at all expect."

At what point do you start reeling out your hits?
"There are so many schools of thought. I always think the second song of the set has to be a good one, but I really like it when the song that everyone knows is in the middle but then the end also has to be a thing. Maybe we should go on with a slow song; slow song, loud song, in turn. I don't think there are any rules."

Your big finish at the moment is 'World's Pleasure' a big party funk-out.
"Maybe we should open with that. Maybe open with the party, get the party out of the way and then take everyone to the after-party."

▶Peace play the John Peel Stage, Friday, 5pm

PHOTOS: ED MILES, DEREK BREMNER, GETTY, BEN BENTLEY, JORDAN HUGHES

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FUTURE ISLANDS

As masters of the captivating stage move, how do you adapt to the big Glastonbury stages?
Samuel T Herring: "The plan is to just smash it doing what we do. It will be one of the biggest shows we've ever played and that's huge. I'm excited about it. One of the more difficult sides of the festivals is the lack of intimacy, which can be very difficult. But a bigger stage allows for larger, grander movement. It allows you to be a little more free. It also tires me out more because my goal is to try to touch every point of the front of the stage. I like to try and get as close to people as I can. There are certain movements that are newer to us, that have popped up because we've been playing on larger stages. Movements that take me from one side of the stage to the other in a split second, things I couldn't do in the past."

Are there specific moves that get a festival crowd going?
Sam: "The body roll in 'Doves'. I've also been doing this kind of Russian can-can, that always gets people going. There's the drop in 'Back in the Tall Grass', that's the first time I get low in the set and it usually sets people off. There are a few different moves; the madness in 'Tin Man' happens at the end. There's all kind of stuff that's exciting. Of course, that's why you revisit it to. Get the crowd involved; just blow their minds for a second. That's something we've always done musically, or tried to do for at least the last six to seven years, is trying to play with that. It's something that William started to play with on his bass guitar and then we all followed suit, playing with the loud and quiet elements. Trying to engage the audience through performance and music.

Do you find your moves catching on in the crowd?
Sam: "I don't know about that! It would be pretty crazy if people started to do something I was doing. I don't know if there's enough room in those places, you know? If everyone started doing high kicks down in the audience simultaneously…
William Cashion (bass): "They'd be punching and kicking each other!"

What moves would you suggest any other bands aspiring to your sort of captivating performance should throw out?
Sam: "This is going to sound like a total dickhead thing to say but I'd say work on your music first and then work on your moves. The moves will come with the music. We're playing music that's meaningful to us, real moments of our lives captured in our music and words. So the passion that I'm able to exhibit in performance is tightly related to what I write on the page and what I write comes from what it is that the guys create. There's that passion. Just write great songs and it will come through. You don't have to dance like me or throw on some crazy faces to create that same kind of emotion."

▶Future Islands play the Other Stage, Sunday, 5.15pm

FFS

What's planned for the FFS live shows?
Alex Kapranos: "We kind of worked it out when we did the Jools Holland performance the other day. It's something we hadn't really thought about because when we recorded the album, we did it live and we played all the songs together – the six of us in the room – but we tended to play in a circle all facing each other. When we came to Jools Holland, it was 'oh right, where's everybody actually going to stand?'. But you know, both bands like to put on a bit of a show. I know Ron and Russell [Mael] are very excited about it – they've never played Glastonbury before, so they're looking forward to it."

Will there be uniforms?
"I don't think so. Ron Mael dresses as Ron Mael no matter where you put him!"

Will there be Franz and Sparks songs?
"Yeah. We feel that both bands have got such a back catalogue of songs that we'd like to play some, but like FFS are covering them. It's not going to sound like Sparks or Franz Ferdinand are playing them."

What have been the best collaborations you've seen at Glastonbury?
"I remember seeing one of the first gigs Edwyn Collins played after he'd been unwell. In 2008, Roddy Frame from Aztec Camera played guitar with him. I'm a big fan of both those guys and it was great seeing the two of them together onstage."

What sort of acts work best together?
"Sometimes it's the good surprises – when you have people together that you wouldn't expect. Maybe that's what made FFS work well, because I think lotsof people have responded by going, 'God, I wasn't expecting that but, fuck me, it kind of works'. That's what I'd like to see at Glastonbury as well – a few shocks. I want to see Lionel Richie getting onstage with FKA Twigs."

▶FFS play the John Peel Stage, Sunday, 10.05pm

PHOTOS: BEN BENTLEY, ED MILES, MATT SALACUSE, JORDAN HUGHES, DEREK BREMNER, JENN FIVE

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JUNGLE

How do you keep an air of enigma about you in blazing sunlight/a torrential monsoon?
Tom McFarland: "Play in the dark and don't have any lights. You have to develop what you do and recognise that people want to get to know you. It's difficult. When we started, we just let our music do the talking but at a festival you have no choice but to be a part of that. We never kind of made a decision to wear masks on stage, we've kind of always been quite visual."

What's it like being a Glastonbury buzz band?
"Last year was amazing, it was the first real slightly-gobsmacking moment in our career. We would be setting up and there was a 100 people down in the front milling around, then you leave the stage and 20 minutes later you come back on and it's absolutely rammed. That was really special."

What's your advice for getting the party started?
"The most important thing is to have fun yourself and that should naturally rub off onto a crowd that's there and ready to be danced with. A lot of people get scared when you go onstage and there's a crowd that aren't being responsive but if you work at it, if you forget that that's a challenge and you just kind of dig into your songs and have a good time that rubs off on the audience."

▶Jungle play the Other Stage, Friday, 4.30pm

NME's guide to... GLASTO'S UNMISSABLE SONGS

The 20 tunes you should wade for your life to see

1 FUTURE ISLANDS ▶'Seasons (Waiting On You)'
Not just a tune that's been waiting a full year to become the song of this summer, but a masterclass of aerobic onstage dance mania.

2 SUPER FURRY ANIMALS ▶'Ice Hockey Hair'
If you've never heard a song grow from a lazy vocoder saunter into what sounds like a solid gold spaceship of a chorus blasting off for Valhalla, you've never heard SFA's biggest tune.

3 FATHER JOHN MISTY ▶'Hollywood Forever Cemetery Sings'
The good father's most raucous number, this sultry fuzz fest from Josh Tillman's first album as FJM will make for one of the most sensual moments of the weekend – unless you end up sucking whiskey off of Lemmy's moles at 3am somewhere in the depths of Shangri-La.

4 PATTI SMITH ▶'Gloria'

The high priestess of punk's Sunday lunchtime service on the Pyramid Stage has 'Glasto moment' written all over it. She's performing her 1975 debut 'Horses' in full and her raw Van Morrisson cover will have everyone in raptures.

5 SWIM DEEP ▶'Fueiho Boogie'
A complete 180 from their first record, it ends with a massive Haçienda rave section that should totally kick off.

6 THE MACCABEES ▶'Spit It Out'
Their forthcoming (fantastic) album could see The Maccabees step up to potential 2016 festival headliners and this surging, intense tune is the best example why.

7 MARK RONSON ▶'Daffodils'
Kevin Parker will join Ronson on stage at Glastonbury, and this 'Uptown Special' album highlight, on which Tame Impala's leader provides vocals, will be unmissable.

8 JAMIE XX ▶'Loud Spaces'
'Loud Spaces' is an ode to looking for a moment of tranquility and love among the madness and noise of life. Expect to see bandmate Romy to join him on stage to make this one extra special.

9 SPIRITUALIZED ▶'Soul On Fire'
At least one *NME* writer's first wedding dance, Jason Pierce's latest monster ballad will make you feel like you're skydiving into a really romantic volcano.

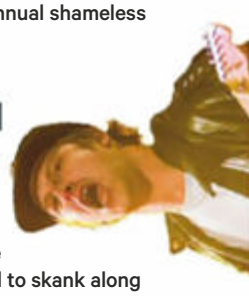
10 SUEDE ▶'Killing Of A Flashboy'
The 1994 B-side that roared, 'Killing Of A Flashboy' is the best song ever written about murdering scenesters and Suede's snarliest pop moment.

11 PALMA VIOLETS ▶'Girl, You Couldn't Do Much Better On The Beach'
The *real* standout from the second album Danger In The Club, '...On The Beach' is Palmas at their ripped jeans best – a new wave anthem you can truly lose your shit to.

12 LA ROUX ▶'Sexotheque'
A song about losing your partner to the lure of the red light district, this disco demon will be a hit with anyone who lost their friends in NYC Downlow the night before.

13 FFS ▶'Collaborations Don't Work'
Except they obviously do, as this immense art pop operetta resoundingly proves.

14 LIONEL RICHIE ▶'Hello'
It won't quite be as massive as Dolly doing 'Islands In The Stream' in 2014, but Lionel's totemic ballad – a song so wet it could be the National Anthem of Atlantis – will be Glastonbury's annual shameless sing-along.

15 JAMIE T ▶'Zombie'

After three days with no sleep on a strict diet of amphetamine and goat curry, you'll be in the perfect mood to skank along to Jamie T's undead rebel tune.

16 PEACE ▶'I'm A Girl'
The Brummie boys bring an anthemic edge to Glastonbury's politicised themes

17 WOLF ALICE ▶'You're A Germ'
Indulge your inner maniac to Wolf Al's heaviest and most deranged song.

18 ALVVAYS ▶'Archie, Marry Me'
It sounds like Molly Rankins' nuptuals are taking place in an ice church in Narnia, which will obviously make this the loveliest song onsite.

19 KANYE WEST ▶'Gold Digger'
Amid the rants, raps and God talk, Kanye's shiniest pop hit – about a self-assured young lady who ain't messing with no broke (broke broke) – will gleam brightest.

20 THE WHO ▶'Baba O'Riley'
If ever there was a teenage wasteland, it's Glastonbury last thing on a Sunday night...

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The guide to...
AFTER-HOURS RAVE-UPS

When the headliners finish, the entire festival flocks to the surreal all-night party zones. But what's new for 2015? The area chiefs spill the beans...

ARCADIA

What's going on

Bertie Cole, co-founder: "Arcadia is a multi-sensory immersive experience. It's an extravaganza that people flock to like rave moths to the light. This year it's a brand new show called *Metamorphosis* – it's about going from one form into another and The Spider [above] is integral to that. Because we're in a 360 degree environment, you're not just looking at the back of people's heads – you're seeing loads of different faces, and it's a tribal experience."

▼ NME'S PICKS
▶Skream, Friday, 10pm
▶Groove Armada, Sunday, 9.30pm

Watch out for

"The Spider has been able to reproduce so we've got these little baby spider creatures that will be crawling around the sky and moving around people's heads."

What's new

"It's an entirely new show. It involves musical Tesla which has never been done before. Our *Lords Of Lighting* show had two guys in metal suits atop Tesla coils that generate electricity – and they manipulate and perform with the lightning. Now we're making the actual lightning itself play the music. Jaws will drop."

Get there early for

"Definitely the *Metamorphosis* show – at 11pm each night. Come with an open mind and prepare for it to be blown. We have music from Annie Mac and Groove Armada".

Wildest scenes

"The reaction to the abductions is always amazing. When an alien comes out of the sky and down into the crowd and abducts someone and takes them back off, the faces are priceless. They're already spun out because they've come into an environment that's extreme, and when creatures pull someone out of crowd quite close to them, you can practically feel their hearts pumping. When all the elements connect together, an unbeatable endorphin rush surges over the audience."

BLOCK9

What's going on

Gideon Berger, co-founder: "Our late-night underground wonderland is pitched at the gourmet end of the dance music spectrum. Genosys is our vintage electronic music stage – the dance artists are either superstars from 20 years ago or artists paying homage to the pre-digital analogue sound. The London Underground – a six-storey replica of a London tower block with a life-size tube train bursting out of it – showcases the capital's music. The NYC Downlow – the ruined tenement of a New York gay disco – is revered as the seediest late-night venue at Glastonbury."

Watch out for

"Phuture were the acid house pioneers of the late '80s, and will be doing a set with 303s and 909s on Genosys."

What's new

"We're opening at 4pm, so you can come and have a daytime party in front of a massive soundsystem outside in the Block9 field."

Get there early for

"The legendary disco producer Cerrone is playing our opening event at Genosys on Thursday. NYC Downlow is in its ninth year and the queues are always around the block."

Wildest scenes

"Lots of crazy shit happens at NYC Downlow – that's why people come back! Mick Jagger was there two years ago and Kate Moss is a regular. The usual rules about behaviour and sexuality get left at the door."

▼ NME'S PICKS
▶Four Tet, Saturday, 3am
▶Phuture Friday, 1.30am

ANDY FORD, DEAN CHALKLEY

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SHANGRI-LA

What's going on

Kaye Dunnings, creative director:
"It's more than a stage and music. It's like a weird dream movie you can make for yourself. You'll never see it all. You'll never find that bar with the topless mermaids from the night before."

Watch out for

"A particular band should be coming down who are well known for doing surprise gigs under different names. We had Thom Yorke do a secret gig in Heaven in 2013 and Lady Gaga played – that was mental."

What's new

"The Shangri-La is an evolving narrative. The last three years have been about the afterlife. This year has a political theme – 'Occupy Shangri-Hell', each of the former departments are now political parties. The main point is we're encouraging people to be politically active and take action. None of us in Shangri-La are happy about what's happening in politics. We realise there are no viable parties to vote for. We've got the Squat Party, whose motto is 'Unfuck the system' and will have loads of punk bands playing. The BNP – the Beautiful Naked People – is where you can come and get naked and sing protest songs. Shrinel Richie is Lionel Richie's own political party. They have a three-hour version of 'All Night Long' to play. Who knows – he may turn up in person!"

Wildest scenes

"People turned up dressed as angels last year – they weren't let into Heaven. People love to dress as dead celebrities. The compere was Slaggy Thatcher, and lots of people came as the classic 27 Club – lots of Amys. We had actual Prince Harry turn up a few years ago. He got a lot of attention but almost didn't get let in!"

▼
NME'S PICKS
▶Fat White Family, Hell, Saturday, 3.25am
▶Slaves, Hell, Saturday, 12.15am

SILVER HAYES

What's going on

Malcolm Haynes, programmer and coordinator:
"This is the third year of the revamped Dance Village. We've over 220 acts playing, so it's like a small festival within a festival. On the Sonic stage we've got the latest underground grime acts such as Krept & Konan."

Watch out for

"On Friday lunchtime, we've got a New Zealand Maori Haka troupe coming to do some tribal welcoming on The Gully stage. They're actually blessing the festival – which Michael Eavis is coming down to accept."

What's new

"Leftfield and Tricky will be making Glastonbury returns, which is new for us. Since we changed the name in 2013 we've seen a 200 per cent rise in people coming to the area, so we want to build on that rather than introduce radical changes."

Get there early for

"The whole Jesus thing [Jackmaster, Eats Everything, Skream and Seth Troxler] is bound to be rammed and Fatboy Slim is playing The Blues – he's going to be a big pull."

▼
NME'S PICKS
▶Skepta, Wow!, Saturday, 8.20pm
▶Kate Tempest, Wow!, Sunday, 7pm

Wildest scenes

"One of my highlights was when Daft Punk played in '97 – there must have been 20,000 people there. Every time the bass kicked in, it was like England scoring a goal in the World Cup."

Wolf Alice's guide to... TENT PARTIES

Rock's foremost party starter Joel Amey explains how to become the Club Tropicana of the campsites

▶Rent a tipi

"They're bigger than tents. I woke up in one with seven people once."

▶Befriend some bands

"At least then someone's got an acoustic guitar and if Noel Gallagher pops by your tipi, you can have a sing-along. The Alt-J and Swim Deep boys are always up for partying."

▶Ban open canisters

"The disclaimer on the invite. At Reading, everyone used to blow the shit out of it and set fire to everything they could find on the Sunday."

▶Bring local booze

"Get 15 litres of West Country cider or some horrific ale which tastes of horse piss but all the lads pretend they like it."

▶Playlist wisely

"Start on the psych vibe, with some Pond and Tame Impala. Then go for the R&B like Amerie's '1 Thing', before you hit some old-school English dance like The Prodigy. I'd get the Disclosure boys to do a little DJ set. They'd feed into the early morning when you drop massive bangers – Missy Elliott, Bowie, Underworld, The Beatles."

▶Spread rumours of a secret set

"Maybe Prince can finally play Glastonbury, but in my tipi. It's probably more likely to happen than him ever playing that fucking thing."

▶Ditch at dawn

"When it gets to 8am, move everything to the Stone Circle. I only went to it briefly but it was harrowing. People were offering around scientific concoctions. Those mad rave professors will keep things going until you..."

▶Pass out...

"And miss all the bands you want to see. And that's pretty much how every festival's always been."

▶Wolf Alice play The Park Stage, Friday, 5pm

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Fat White Family's guide to...
PROTESTING AT SHANGRI-LA

Veteran of demos against Thatcher and Brixton gentrification, Lias Saoudi from Fat White Family gives us his – somewhat inadvisable, honestly-don't-do-half-of-this-shit – tips on embracing the spirit of Shangri-Hell

Fat White Family demonstrate on the day that Thatcher died

PICK YOUR CAUSE

"Capitalist world order, capitalist fundamentalism, the Tory party, the royal family, all the usual shit. Glastonbury gentrification? That's a done deal. I know it's been gentrified and it's hundreds of pounds for a ticket, but you can still get your kicks and cut loose. It is full of middle class Londoners though. It's all very white, all very safe. But you can still get magic mushrooms and forget about it all for a while. I went for the first time when Stevie Wonder played and I had a good time. I really enjoyed it. I didn't think it was going to be that much fun. I've never paid for a ticket. I think I'd feel differently about it if I had to pay, but as somebody who has either broken in or been playing the festival. I had a good time, I can't really remember anything."

MAKE BANNERS

"Usually we just make banners on the spur of the moment. But you've got to have equipment to make banners. Bring some paint. Obviously it helps if, you know, Margaret Thatcher dies that day. Then you've got something to really shout about. So you have to look for a totem that everybody can gather around that is specific to that period of time. So search the news and try to make it relevant, current and fresh."

DIRTY PROTEST

"They should have a fucking Maze Prison section; like the dirty protesters. Everybody could cover themselves in their own shit. I'd be in there! Kicking back with a couple of mojitos and doing a line from one of the posh girls whose daddy has bought them a ticket. Sounds good to me."

BURN EFFIGIES

"I'd like to see a more abusive style of protest. People burning effigies and stuff like that. I think the gloves should come off now. It should be hateful and as gruesome as we can possibly be to the people it is aimed towards. It should be all violent, twisted and weird. Like a really beautiful bad script."

OCCUPY THE PYRAMID

"Or burn it down. There's never anything good on that. Although, are Motörhead playing it? That guy is hardcore. Anybody that survives after that much speed has definitely got something going for them."

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ANDY FORD, JORDAN HUGHES, AMY BRAMMALL

"Bring some White Ace and Dairylea and we can become one"

Lias Saoudi

BOYCOTT BORING MUSIC

"Drudgery, boredom and the exclusivity of music now: that is what we should be protesting. It's not accessible anymore, which is why it's all shit and none of it has any risk about it. These people's lives have been so safe, I suppose. Not that mine has been fraught with incredible hardship, but still, a lot of these people's lives have been so easy for them, and that is wrong. I think there are a lot of talented and brilliant people out there who don't even get a look in, and don't consider themselves capable of getting a look in, so they don't even start. I think that is a shame and kind of the root of our abysmal music scene."

RAIL AGAINST THE RAIN

"We could protest the rain. We had a protest against a place called Champagne + Fromage in Brixton Village, as we considered that the final straw. We were going to hand out White Ace cider and Dairylea slices as a protest. We were all prepared and then it absolutely pissed it down. Nobody showed up. It was just Saul, Nathan and I with these little packets of cheese and everybody calling us a bunch of cunts. I think people on the left thought we were taking the piss and everybody else thought we were just wankers. They were probably right but, yeah, it tends to make protests a little bit difficult, if it's shitty weather. But bring some White Ace and Dairylea and we can all come together over those things and become one."

GET KETTLED BACKSTAGE

"The bit where you've got showers and you don't have to mix with any of the peasantry, I'd like to get kettled in there. So I don't have to see any of the peasants."

DON'T BE AFRAID OF PRISON

"Somebody's got to start the revolution. It won't be me, but anybody out there shouldn't be too worried as, for the most part, this world isn't worth living in is it?" ■

▶Fat White Family play The Park Stage, Sunday, 4.30pm

Rou Reynolds, Enter Shikari

Frank and Rou's guide to... THE LEFT FIELD STAGE

This year's Left Field stage will host some cutting-edge political debates including Pussy Riot in conversation and panels on fracking, housing rights and feminism. Here's Frank Turner and Rou Reynolds' on how to get active...

▶Rou Reynolds, Enter Shikari

"Obviously anything that engages people with activism is worthwhile, being – as we are – a society seemingly more interested in vapid celebrities or taking selfies than we are with the actions of the people who run our lives. I'd encourage anyone to check out some of the onsite activism and get away from the music if they can find the time. As long as you don't stumble into a field of shawl-wearing reiki therapists or irritatingly motivated, snooty, rah 'activists' hyper on coke you may learn something or two. As the stranglehold of austerity gets tighter over the next five years more of us will find ourselves needing to take action in some form as things begin to directly affect us all.

"We're long-time supporters of CND and will be meeting them onsite to team up and support, and of course we're doing a set at Billy Bragg's Left Field stage, whose political activism credentials can never be called into dispute. Hopefully I'll be able to make it up to the Green Fields this year too, as we have a bit more time at the festival for a change. It's important that those values promoted by the Green Fields, that informed Glastonbury from the start, still have a place as the festival has evolved into the more commercial and massive-scale operation it is now. It's good that people can try and reconnect with the natural world, put away their smartphones, slow down their pace a little and get some perspective."

▶Enter Shikari play the John Peel Stage, Friday, 10.45pm and Left Field stage, Saturday 9pm

▶Frank Turner

"The Left Field is an oasis of sanity... but I have to say, the insanity is part of what is appealing about Glastonbury. It's always slightly more civilised in my experience. You can wander out of some debauched nightmare and into Left Field and it's like, 'Ah, normal people having conversations!' They always have good bands and talks; it's very cerebral, not just about rock'n'roll, it's about words and politics as well. Billy Bragg and I will be discussing my book. Songs will be played. Good old Bill, he is a wonderful human being. He offered to let me camp at the Left Field, but I'm not because that night I'm playing my mum's school fete fundraiser!"

▶Frank Turner plays the Other Stage, Saturday, 12pm and discusses *The Road Beneath My Feet* with Billy Bragg at the Left Field stage, Saturday, 3pm

NME's picks

▶Pussy Riot In Conversation
Friday 1.30pm

▶New Frontiers: Fracking, TTIP, Housing Rights
Saturday 1.30pm

▶2015 WTF? Trying To Make Some Sense Of It All
Sunday 1.30pm

▶Organise Worker's Rights!
Sunday 12pm

▶Feminism Without Borders
Saturday 12pm

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Emily Eavis' guide to... EVERYTHING ELSE

Are Oasis really not playing? Will Michael Eavis sing with Kanye? Is there an onsite gym? The Glasto boss answers your questions

What is your ideal way to spend your day/night at Glasto?
Sebastian Betten, via Twitter
"I wish I could spend my ideal night or day here cos I'm always running around. I'd probably camp on Pennard Hill and wake up, go for a stroll up beyond the tipi field, take in the view and come round slowly. Then, I'd go and see loads of bands and spend lots of time in the Green Fields. I'd work out a schedule for that night and end up in Arcadia, or the south-east corner, or maybe The Park. It'd be really good to do that one year, if I didn't have to work. I don't think I'll ever be able to though!"

Please can you persuade your dad to do a duet with Kanye, performing 'Jesus Walks'?
Rikki Alexander, via Twitter
"I don't think his duet with Stevie [Wonder] can be beaten! I like the thought of it but he's done that!"

Can I bring my selfie stick?
Glastotwat, via Twitter
"We haven't got a ban on selfie sticks, so yeah. I haven't seen much of it about so I'm going to have a look this year and work out what we'll do about it. But it's fine!"

Who was your favourite headliner ever?
Will Clarke, via Twitter
"I don't think I could choose one! There's too many special moments. It's really hard to pick one from each year, let alone one from history. I will always hold David Bowie in 2000 as a really special gig for me because it was amazing seeing him here. But there have been some incredible performances."

"It would be a dream to have Tom Waits here!"
Emily Eavis

Is Noel Gallagher/Oasis 100% not playing?
Neil Jones, via Facebook
"Yeah, they're not playing! I've said it before but they're definitely not playing. That's not code for they're doing a gig!"

What is the most extreme rider request you've had and who by?
John Richardson, via Facebook
"People imagine there's going to be some really outlandish ones, but we haven't really had any for a long time. A few years back [violinist] Nigel Kennedy asked for an air conditioned unit for his poodle. That was when he played on the Jazz World Stage [now West Holts]. That's pretty out there! But that's about it."

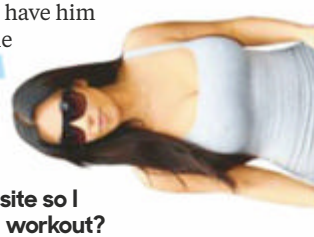
Is Kim Kardashian coming? Has she made any rider requests?
Jess Burgess, via Facebook
"I don't know if she's coming, and there's nothing strange on any riders yet."

What's your favourite food stand at Glastonbury and why?
Josh Gardiner, via Facebook
"You can't beat the Goan curry in West Holts, or the pulled meat, or the falafel's pretty amazing. There's some amazing food here now so it's really hard to choose one, but I think if I had to I'd go for the Goan. It's been here a really long time and it's a bit of an institution. People who know their food head over there. It's amazing."

If it was your choice alone and you could pick any three acts to headline without having to worry about the reaction of fans, who would they be?
Daniel Grant, via Facebook
"I guess that's what we've done this year. Every year we pick the best headliners we can. Next year, we've already got our three headliners sorted. If it all goes to plan then we're very, very lucky. This is our dream team. There's not many people we haven't had at the festival now. Maybe The Grateful Dead would be a good addition."

Harvey Goldsmith has claimed that music festivals have peaked as there are a lack of future headliners coming through. Do you agree, and on this year's bill, who could be headlining future editions?
Charles Crook, via Facebook
"I disagree with that completely. There's no shortage of headliners. There are bands that are massive, especially over here at the moment, from Arctic Monkeys to Muse to Coldplay, who could headline. It's our job to keep putting bands on those slots to create more headliners. We did that with Muse in 2004. Look at what's happened with Florence this year, and no doubt she'll be headlining festivals elsewhere too."

My dream would be seeing Tom Waits in a small tent. What's your dream?
Beat Frick, via Facebook
"I would love to have Tom Waits! Another potential to headline. That would be an absolute dream for us to have him here, and he's never done it before. So there's another one that could we'd love to get at some point."



Will there be a gym onsite so I don't miss a day of my workout?
Alexander Dean, via Facebook
"Gym? You don't need a gym here! It's such good exercise walking around the site. Just keep a pedometer on you and by the end of the day you'll realise you've done about 10 miles."

Any clues for next year's headliners?
Joe Smith, via Facebook
"I can't give you any clues yet! As soon as I do, people start guessing then you have to confirm or deny things. Let's just enjoy this one!" ■

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DAN KENDALL, CORBIS

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Reviews

Sleaford Mods Key Markets

The Nottingham duo are on belligerent form as they put the boot into Ed Miliband, Nick Clegg and Lauren Laverne

In between the recording of the third Sleaford Mods album and its release, two of its highest-profile lyrical targets have been consigned to effective political oblivion. "*Miliband got hit with the ugly stick, not that it matters /The chirping cunt obviously wants the country in tatters*", growls frontman Jason Williamson during 'In Quiet Streets'. "*Nick Clegg wants another chance. Really?*" asks 'Face To Faces', rhetorically. "*This daylight robbery is so fucking hateful it's completely accepted by the vast majority*". Well, it's all academic now Jase.

From any other band, right now, those lines would constitute a bit of a howler. And yet it doesn't really matter a toss, because Williamson and producer Andrew Fearn don't have to answer to anyone. Not you, not *NME*, not the DJs who sometimes play their records... Their label boss, Steve Underwood, is a mate from the Nottingham underground scene that spawned them, and Harbinger Sound's continued existence is largely funded by Sleaford Mods' unlikely success. The duo have used their total creative freedom to make an album which doesn't sound like the last one, *exactly*, but doesn't concern itself with the supposed importance of 'progression' either.

Williamson found inspiration for its title from a Grantham supermarket he frequented with his mother as a child, but 'Key Markets' probably has a double meaning with regards the music industry, too. The record is replete with sometimes grinding, sometimes funky post-punk basslines and pared-down, insistent beats. If you've heard last year's excellent 'Divide And Exit', or the odds'n'sods that preceded it, it'll sound instantly familiar.

JORDAN HUGHES

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Sometimes, the tempo is hyperactive, a wilful electronic imitation of punk rock. 'No One's Bothered' is frantic, rhythm-only rockabilly which talks of "*alienation*", adding "*you're trapped – me too*" like a textbook 1977 call to nihilistic arms. Elsewhere, Fearn has the chance to showcase his taste for Autechre and Aphex Twin-style electronics, a melancholy dub air suffusing 'Rupert Trousers'. As the title suggests, it's a pox on Britain's ruling class, taking aim at the "*idiots visit submerged villages in £200 wellies*" during 2014's floods.

Williamson works up a spectacular level of poisoned anger across these 12 songs – about the vapidity and duplicity of modern party politics, and about crap bands, but just as often about unnamed nemeses from his personal life. 'Live Tonight' is a snapshot of the smalltime, smalltown gig scene and its irritations. "*You run a crap club in Brum – you lose*", scoffs 'Silly Me', over a groovy and unSleafordslike backdrop of lowrider electrofunk. 'Bronx In A Six' manages to wedge an obtuse jab at Lauren Laverne ("*Oooh it's so nice/Lauren Laverne keeps playing 'Tumbling Dice'*") in between an eye-popping barrage of random insults you wouldn't want to be on the receiving end of.

Sleaford Mods remain an extremely relatable band – you don't have to have the same aggravations as Jason Williamson, just a general exasperation with small minds and the chicanery of our alleged betters. How many people need another Sleaford Mods record that sounds much like their other ones, you might ask? Williamson and Fearn don't seem bothered about the answer, and that obstinacy is highly admirable. ■ NOEL GARDNER

8

ROGUE TRADERS

The three best callouts and bizarre references to other musicians on 'Key Markets'

"Spitting out fine cheeses made by that tool from Blur/Even the drummer's a fucking MP, fuck off you cunt/Sir" – 'Rupert Trousers'
All foul-mouthed fun, but Blur drummer Dave Rowntree has never actually been an MP.

"Bond Street, like the Von Bondies/You got slapped up right/I wouldn't fuck about with Jack White" – 'Bronx In A Six'
Who needs topical references when you can randomly bring up a 12-year-old physical altercation between two Detroit rock frontmen?

"It got the cinema/Let's hope it got the Two Door Cinema Club too" – 'The Blob'
The iconic scene from 1958 film *The Blob*, where a giant amoeba causes deadly chaos in a movie theatre, is ample excuse to insult a boring indie group.

▶THE DETAILS

▶**RELEASE DATE** July 10 ▶**LABEL** Harbinger Sound ▶**PRODUCER** Andrew Fearn ▶**LENGTH** 39:00 ▶**TRACKLISTING** ▶1. Live Tonight ▶2. No One's Bothered ▶3. Bronx In A Six ▶4. Silly Me ▶5. Cunt Make It Up ▶6. Face To Faces ▶7. Arabia ▶8. In Quiet Streets ▶9. Tarantula Deadly Cargo ▶10. Rupert Trousers ▶11. Giddy On The Ciggies ▶12. The Blob ▶**BEST TRACK** Bronx In A Six

MORE ALBUMS

Asian Dub Foundation
More Signal More Noise ADF Communications

As righteous as Asian Dub Foundation's message was in their late-'90s heyday, this eighth studio full-length is actually a reshuffled version of a 2013 album which only came out in Japan. Diminished status aside, the racism and imperialism the Hackney seven-piece rail against remains relevant, and plenty here finds ADF open-eared and vibrant. Ramping up the metal guitar quotient, 'Radio Bubblegum' combines digital reggae with early Sabbath psych, an audacious blend even if songs bemoaning the quality of the music they play on the radio are always cringey. Elsewhere dub, jazz and post-punk are threaded together in fresh, unorthodox fashion ('Semira'), just about outweighing the scattering of rote drum'n'bass numbers. ■ NOEL GARDNER

6

Aero Flynn
Aero Flynn Oh La La

Aero Flynn, real name Josh Scott, emerged from the same Wisconsin scene as Bon Iver, but has seen his career stymied by illness and depression. Bon Iver's Justin Vernon and his drummer S Carey are among a supporting cast of producers finally bringing Scott's debut to fruition, their influence obvious in the slide guitar of 'Plates2' and trembling harmonies of 'Twist'. Elsewhere, there are elements of Thom Yorke in the clicks and itches of 'Crisp' and 'Tree'. But Scott's melodic nous is strongest on 'Dk/Pi', which blossoms into a glorious synthpop rush. From downbeat roots, Scott has nurtured something that is truly uplifting. ■ MATTHEW HORTON

8

Ezra Furman
Perpetual Motion People

The Chicago troubadour flits from skiffle to ska and beyond on his accomplished third album

The Pied Piper of restless outcasts everywhere, Chicago's Ezra Furman has made this third solo album specifically for fellow experience dabblers. Doused in saucy saxophones that make it sound like the sort of '50s retro revue that Mac DeMarco might make if he fronted Dexys Midnight Runners, it hops, skips and jumps between genres with abandon. One minute he's lovelorn Neil Young ('Hour Of Deepest Need') or roots rock Neutral Milk Hotel ('Tip Of A Match'), the next he's skiffle Showaddywaddy ('Pot Holes') or drunk Benny Hill ('Wobbly'). "*I was sick of this ordinary life... you've gotta keep it new to keep it true*", he explains on acoustic glam anthem 'Ordinary Life'. It's a philosophy that makes this record, from beat pop opener to gospel closer, a constantly surprising and relentlessly melodic pleasure. ■ MARK BEAUMONT

8

▶THE DETAILS

▶**RELEASE DATE** July 6 ▶**LABEL** Bella Union ▶**PRODUCER** Tim Sandusky & Ezra Furman ▶**LENGTH** 41:28 ▶**TRACKLISITNG** ▶1. Restless Year ▶2. Lousy Connection ▶3. Hark! To The Music ▶4. Haunted Head ▶5. Hour Of Deepest Need ▶6. Wobbly ▶7. Ordinary Life ▶8. Tip Of A Match ▶9. Body Was Made ▶10. Watch You Go By ▶11. Pot Holes ▶12. Can I Sleep In Your Brain? ▶13. One Day I Will Sin No More ▶**BEST TRACK** Ordinary Life

Elvis Perkins
I Aubade MIR

Little has been heard of New York folkie Elvis Perkins since 2009's 'Elvis Perkins In Dearland'. That record was made with a band, but the self-released 'I Aubade' was recorded mostly solo between February 2012 and December 2013, and mixes sleepy acoustic guitar strums, muffled tape ambience and distant synthesizer waves. The unsettling lo-fi of opener 'On Rotation Moses' smudges together overlapping musical takes, sounding like Thom Yorke locked in an attic with just a four-track for company. It's not totally hermitic, stronger songs like the honky-tonk piano and brass of 'AM' drafting Perkins' old bandmates in with solid results. ■ STUART HUGGETT

6

Less Win
Further EP Big Oil Recordings

This four-song nail bomb comes courtesy of the Copenhagen punk scene from which Iceage and Yung have been lobbing missives in recent years. Less Win's second EP (and follow-up to 2013 debut 'Great') packs the razor-wire guitar and aggro lyrics that made us love those bands, but the psychobilly swagger of opener 'As Of Today' introduces other influences. With the call-and-response of its two-chord riff and barked vocals, 'Bayonet' cribs from Canadian grungers Metz, while vocalist Casper Morilla channels John Lydon to sneer through the industrial noise of 'Listen Louder'. Denmark's been explosive for punk lately and this trio ride the blast waves in style.

7

■ JORDAN BASSETT

Holy Holy
The Pacific EP Wonderlick

Like the sound of a luxuriant beard being gently tickled by a clifftop breeze, Holy Holy's music melds the classic rock of the Eagles with the languid serenity of Fleet Foxes and driving melodics of Fleetwood Mac. So far, so craft beer supping scenester in a grubby fisherman's jumper, but this duo from Down Under – made up of Brisbane's Timothy Carroll and Melbourne's Oscar Dawson – manage to rise above cliché through the force of their debut EP's way with melody and sumptously stacked sonics. We are treated to five glossy tracks of rolling Aussie-Americana, from the heady 'House Of Cards' to the epic 'You Cannot Call For Love Like A Dog', which comes complete with a wailing guitar solo and slick outlaw harmonies.

8

■ LEONIE COOPER

Lucy Rose
Work It Out

The singer-songwriter's second album is dynamic, but lacks that certain *something*

There is, you would hope, a special circle of Hell reserved for singer-songwriters who take classic songs, strip away their essence, blandify them on a molecular level and license the resulting nu-folk novelty to mobile phone companies, ruining everyone's enjoyment of the original until the next model is released and the whole hateful cycle begins anew. Yet the memory of Lucy Rose's take on Primal Scream's 'Movin' On Up' soundtracking a 2013 Sony Xperia campaign isn't the only reason to approach her second album with some degree of trepidation. Laura Marling, Lana Del Rey, Courtney Barnett, Torres, Florence – there's a veritable panoply of empowered female mavericks challenging preconceived ideas of what a singer-songwriter should be, but Rose's 2012 debut - the pleasant-but-insubstantial 'Like I Used To' – sometimes appeared happy to conform to age-old clichés.

Produced by Rich Cooper (Banks, Mystery Jets) 'Work It Out' strives to change that perception. Songs like 'Nebraska' and 'My Life' highlight Rose's voice, which is unfailingly lovely yet oddly characterless: she originally made her name as a backing vocalist, and her fragile delivery can still sound more like a supplemental texture than a defining feature. Happily, there's a greater sense of dynamism at play in the songs themselves. Opener 'For You' begins as an acoustic ramble through some very familiar territory before a gathering groundswell propels it into towards Florence's stratosphere, whilst the tricksy afro-pop licks of 'Köln' hints at the influence of Rose's sometime collaborators Bombay Bicycle Club on her songwriting.

There are subtle, livening electronic flourishes throughout, but the album's most memorable moments are the ones, like the sleek 'Cover Up', where Rose fully commits. What 'Work It Out' never quite manages to do, however, is leave any sort of lasting impression: the album's near 45-minute runtime passes with the agreeable impermanence of a mid-afternoon reverie, a pleasing diversion that melts away as soon as it's over. It's hard to escape the conclusion that Rose remains a voice in search of, well, a voice.

6

■ BARRY NICOLSON

▶THE DETAILS

▶**RELEASE DATE** July 6 ▶**LABEL** Columbia ▶**PRODUCER** Rich Cooper ▶**LENGTH** 44:30 ▶**TRACKLISTING** ▶1. For You ▶2. Our Eyes ▶3. Like An Arrow ▶4. Nebraska ▶5. Köln ▶6. Shelter ▶7. My Life ▶8. Fly High (Interlude) ▶9. Till The End ▶10. Cover Up ▶11. She'll Move ▶12. Work It Out ▶13. Into The Wild ▶**BEST TRACK** Cover Up

AJ Holmes And The Hackney Empire
Soft Power Singing Dune

East End boy AJ Holmes learnt his guitar style at the feet of veteran Sierra Leonian musician Folo Graff, and 2013 debut 'Wedding' was a spiralling homage to the jazzy sound of West African highlife and sokous, a strand of dance music that originated in the Congo. On this follow-up, Holmes and his Hackney Empire band blend a wide palette of Afro-pop influences with dry English wit, part Malcolm McLaren, part Ian Dury ("*Now everyone you know is a terrorist/Which I find frankly terrifying*" goes 'The Criminal'). 'Vanishing Breed' revisits the lurching London funk of Dury's Blockheads, with an OTT rock opera climax grafted on. Not all Holmes' quirky humour hits the mark, but the elastic rhythms on 'CLA' could move the most reluctant feet.

7

■ STUART HUGGETT

Novella
Land Sinderlyn

Somewhere in Brighton in 2010, Holly Warren, Sophy Hollington and Suki Sou bonded over a shared love of psychedelic music. The trio started Novella and, alongside Mazes and Male Bonding, formed the nucleus of a British DIY scene to rival those that surrounded American counterparts like Ty Segall. It's puzzling then, that this debut album arrives after five full years of gigging and sporadic releases. But 'Land' sees Novella – now a five-piece – fetishise noise in a way that makes the wait forgivable. It's full of hazy garage ('Land Gone') and 'Follow' and 'Blue Swallow' thud hypnotically, betraying Horrors member Joshua Third's production. Even better is 'Something Must Change', a swirling concoction that bulks up Novella's sound with welcome brashness.

7

■ BEN HOMEWOOD

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Reviews

Miguel
Wild Heart RCA

Much of the appeal of Miguel's 2012 breakthrough 'Kaleidoscope Dream' lay in the way the LA singer balanced standard-issue R&B lust with psychedelia. 'Wildheart' ditches such whimsy in favour of something more rampant. 'The Valley"s chorus goes "*I want to fuck like we're filming in the Valley*", while the content of the melodic flair of 'Coffee' is best revealed by its alternate title: 'Coffee (Fucking)'. The musical accompaniment has hardened up too, and is often brilliant, although there's an occasional tendency for the guitars to spill into the clunky arena rock territory preferred by Lenny Kravitz – who shreds on 'Face The Sun' – but 'Wild Heart' still impresses.

8

■ BEN CARDEW

I'lls
Can I Go Back With You To My Country
Good Manners Music

Melbourne three-piece I'lls share a love of jazz, and formed after meeting at guitarist Dan Rutman's house to play some. None of this is obvious from their music: a deep, textured form of electronica indebted to Four Tet and Thom Yorke. With all three members contributing electronic effects, singer Simon Lam's unimposing falsetto strings this six-track EP – I'lls' third – together, while Rutman's splintered guitar allows Hamish Mitchell's synth to flourish. This combination is best heard on 'Aves' and 'Let Me Have Just One', which jerk and throb uneasily, dance tracks disguised as highbrow pop songs. Intensity peaks on the tangled noise of 'Substitutions'. Seems they were right to leave jazz behind.

7

■ BEN HOMEWOOD

Elvis Depressedly
New Alhambra
Orchid Tapes

The sixth song on Elvis Depressedly's latest collection of frayed indie rock is called 'Big Break', which perhaps hints at Mat Cothran's hopes for 'New Alhambra'. This is the seventh album the South Carolina songwriter – who also fronts lo-fi group Coma Cinema – has released since 2011. It should deliver the break the consistent quality of his output deserves. On the title-track, Cothran sings "*I am never going to die*" over whirring synth and threadbare guitar, before sound effects squawk like birds, cracking the icy atmosphere. The fragility of 'Rock 'n' Roll' and 'Ease' smack loudly of Elliott Smith but, like equally prolific Philadelphian indie kid Alex G, Cothran twists classic American songwriting into something entirely his own.

8

■ BEN HOMEWOOD

Alternative TV
Opposing Forces
Public Domain

This first album in 14 years from Alternative TV, who have disbanded three times since forming in 1976, sounds like a lost relic from their '70s heyday, balancing spiky pop against ominous punk. 'French Girls' is a rampant highlight, full of guitar jangle and bass melody, and the trebly riff of 'The Rambling Of Madmen' is easily the catchiest moment here. At the other end of the spectrum, the 'The Visitor' is a minimal, plodding piece that has Mark Perry – founder of punk fanzine *Sniffin' Glue* – snarling "*I'm a ghost, no-one ever notices me*", while spacey effects on 'Winterlied' recall Spacemen 3. Things peter out towards the end, but the London quintet's 10th record is a largely memorable return.

7

■ JAMES BENTLEY

LA Priest
Inji

NME ALBUM OF THE WEEK

The ex-Late Of The Pier frontman's solo debut delivers fresh, twisted genius and reflections on love

In 2007, as LA Priest, Late Of The Pier singer Sam Dust released 'Engine', a 12-inch single on Erol Alkan's Phantasy label. The 28-year-old's old band split in 2010 and now, after touring as a guitarist in oddball New Zealand popper Connan Mockasin's band and spending five years travelling the world working on "undisclosed" musical projects, comes debut album 'Inji'.

With his old group, Dust (real surname: Eastgate) became a cult hero renowned for making some of the most brilliantly deranged leftfield electronic pop of the mid-noughties (see 2008 LOTP debut 'Fantasy Black Channel'). He hasn't lost that knack for twisted genius. 'Inji' is full of oddities and quirks, from its song titles ('Gene Washes With New Arm', 'Lady's In Trouble With The Law') to the music itself. 'Lorry Park', for example, is a two-and-a-half minute track built from loops of the singer's manipulated "*ooh*"s and "*eee*"s that make him sound like an awestruck dolphin. 'Oino' – guaranteed to be a song of the summer – is a *banger*. Blending galloping percussion with bursts of bassy synth, a wailing solo and Dust's squeals of "*How long's it gonna take to rewind time*?", it sounds like a rave in a Middle Eastern desert.

'Inji' isn't only concerned with weirdness, though. It's also hugely concerned with the complications of love. Closer 'Mountain' – a pretty wash of lilting bass and staccato synths – wrestles with destiny and the right to love someone. In knee-knocking falsetto Dust asks, "*Was I born to love you?/Was I born to be with you*?", before answering his own questions: "*No, no, no, no, no*". 'Party Zute/Learning To Love' – the record's most instantaneous tune – has him "*Learning to love/Learning to kiss/Learning to lose your body, never to resist*" over squelching, club-ready beats.

Elsewhere, ruminations on love give way to a longing for the past. Over 'Oino"s elastic melody he ponders "*How long's it gonna take to rewind time?/Wanna make you feel like you were always mine*". Dust has an eye on the past in the resigned-sounding 'Mountain', too ("*When I'm waking from a dream, things are just the way they used to be*"). In the here and now, though, as LA Priest, he's made one of the debuts of the year.

9

■ RHIAN DALY

▶THE DETAILS

▶**RELEASE DATE** June 29 ▶**LABEL** Domino ▶**PRODUCER** LA Priest ▶**LENGTH** 41:06 ▶**TRACKLISTING** ▶1. Occasion ▶2. Lady's In Trouble With The Law ▶3. Gene Washes With New Arm ▶4. Oino ▶5. Party Zute/Learning To Love ▶6. Lorry Park ▶7. Night Train ▶8. Fabby ▶9. A Good Sign ▶10. Mountain ▶**BEST TRACK** Party Zute/Learning To Love

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FILM

A complex look at the soul icon and how activism and violence shaped her sound

What Happened Miss Simone?

"*Mississippi goddam*". Two words uttered, with pointed indelicacy, by Nina Simone in protest at the murder of black civil rights activist Medgar Evers, on her 1964 single of the same name.

As entertainer Dick Gregory notes in *What Happened Miss Simone?*, Oscar-nominated documentary maker Liz Garbus's complex portrait of the high priestess of soul, Simone set hard truths about the racial upheavals of 1960s America to wax before R&B's menfolk had got over their high school crushes. This was a time when Sam Cooke ruled the roost as the suavely mellifluous king of R&B, Marvin Gaye was cutting his teeth on drippy duets, and a barely teenaged Stevie Wonder still came with a 'Little' prefix.

Then again, what else should we expect from a woman who once marched up to Martin Luther King and declared, "I'm *not* non-violent"? Garbus explores the passions that drove Simone to make some of the most wild and unhinged music ever to grace the pop canon, and embrace the civil rights movement with a revolutionary zeal.

▶DIRECTOR Liz Garbus
▶ON NETFLIX June 26

"From the beginning I felt there was something eating at her," says guitarist Al Schackman of Simone, whose dreams of becoming a classical pianist were dealt an early blow when she was rejected by the Curtis Institute in Philadelphia – ostensibly because she didn't make the grade, though she figured she knew the real reason. This burning sense of injustice carried over into her activism and the increasingly strident black separatism that led her into exile from America, proclaiming its society as "nothing but a cancer".

Garbus balances this picture of public defiance with one of private turmoil. Simone's daughter, Lisa Celeste Stroud, offers pained testimony of her mother's violent mood-swings (a bipolar sufferer, she remained undiagnosed until the 1980s), while Simone's diary excerpts reveal suicidal urges. In one disturbing entry, she admits to a love of violence after writing about her husband's physical abuse – and Garbus cuts away to her rendition of Screamin' Jay Hawkins' 'I Put A Spell On You', suggesting her inspiration for covering it.

Whatever demons she was wrestling with, it's all there in the performances. One scene sees her at the Montreux Jazz Festival in 1976, her face a mask of sorrow and imperious disdain as she delivers a poignant take on Janis Ian's 'Stars'. Another is a late performance of 'My Baby Just Cares For Me', on which she chucks the arrangement completely not to prove some lame point about her versatility, but because here was an artist who really, truly didn't give a fuck. Most of all, Simone wanted to transcend the limitations of the self to get a glimpse of real freedom. *What Happened Miss Simone?* pays fine tribute to that restless, contradictory spirit. ■ ALEX DENNEY

8

CINEMA

Knock Knock

Keanu Reeves is light years from *The Matrix* in the latest shocker from *Hostel* director Eli Roth. In a homage to '70s exploitation thriller *Death Game* (its star Sondra Locke produced *Knock Knock*) the *Bill & Ted* man plays successful fortysomething architect Evan, home alone in the Hollywood Hills. While his family are away, temptation titillates when two femme fatales (Lorenza Izzo and Ana de Armas) show up seeking shelter from a storm. Echoing Michael Haneke's psycho-thriller *Funny Games*, this ménage a trois turns into a home-invasion horror. Fans of Roth's *Cabin Fever* and *Grindhouse* collaborations with Quentin Tarantino may find *Knock Knock* tame but, sonically tortured by techno and stabbed with a fork, Reeves is game for the kitsch carnage that ensues. ■ DAN BRIGHTMORE

6

CINEMA

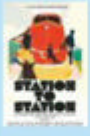
She's Funny That Way

This farcical comedy is the first feature film from revered director Peter Bogdanovich (*The Last Picture Show*, *What's Up Doc?*) in nearly 15 years. Imogen Poots (*The Look Of Love*) stars as a call girl-turned-actress who recounts how a chance encounter with an altruistic Broadway director (Owen Wilson) seemed to provide her big break, but could have scuppered her career before it had even begun. *She's Funny That Way* is a surprisingly lightweight comeback vehicle for a director who's taken such a long hiatus, but he coaxes memorable performances from an impressive ensemble cast that includes Rhys Ifans as a randy British actor and Jennifer Aniston as a rude psychotherapist. ■ NICK LEVINE

6

CINEMA

Station To Station



In 2013, artist Doug Aitken took dozens of musicians, writers and artists – including Patti Smith, Cat Power and Beck – for a coast-to-coast train ride across America, stopping off for "happenings" along the way. Frustratingly, his film of the trip is comprised of 61 minute-long sequences, ensuring that whenever the camera captures anything interesting – say, Giorgio Moroder composing to the rhythm of the rails or the breathtaking landscape – it's gone before you can absorb it. And thus it's impossible to engage: the thoughtful becomes glib. It's like watching a very long mobile-phone advert, every surge of inspiration feels staged and stilted, each moment of artistic sincerity feels like it's been left in by accident. ■ ANGUS BATEY

4

CINEMA

The Reunion

It's hard to know what to make of Anna Odell's stylish, complicated and discomfiting second film. In it, the Swedish artist – who faked a suicide attempt for her first film *Okänd, kvinna 2009-349701* – writes, directs and stars as a version of herself who, having not been invited to a school reunion, makes a film about what could have happened if she had. Odell uses it not just to examine her experiences of bullying and abuse, but to help her find out how her former classmates felt at the time, and whether they're prepared to confront past actions. The film is hard on everyone – Odell included – while a soundtrack containing just two songs (from Laurie Anderson and Sister) underlines her unwillingness to compromise. ■ ANGUS BATEY

7

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Jamie T gets intimate at London's Hackney Empire

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NME GIG OF THE WEEK

Jamie T

Hackney Empire, London

Friday, June 12

The cockney wordsmith debuts new material at a stripped-back London show

PHOTO: JENN FIVE

Since last year's dramatic comeback, Jamie T has made up for his five years in the indie wilderness with an album (2014's 'Carry On The Grudge'), EP (this year's 'Magnolia Melancholia') and now, at this small and stripped-back show, more new material. On 'Smile Señorita' he croons about the Spanish Civil War, and the unfinished 'Whiskey And Wine' is a twanging country ballad. "I must have been pretty depressed when I wrote this," he laughs before the bleak, haunting piano piece 'Young Bastard'. In between, there's plenty of familiar stuff, from the two-fingers-up loutish 'Sticks 'N' Stones' (performed here with a string quartet) to a tender 'Calm Down Dearest', and a vital cover of Billy Bragg's 'A New England'. An intimate triumph.

9

■ RHIAN DALY

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Isle Of Wight Festival

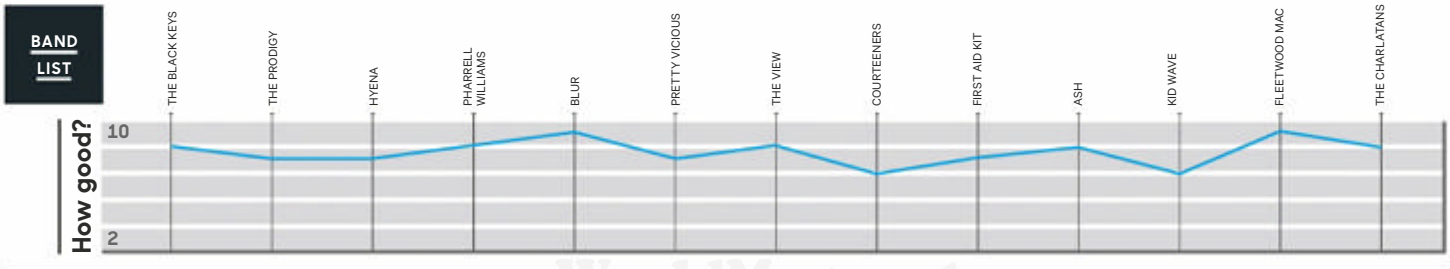
Seaclose Park, Newport
Thursday, June 11 – Sunday, June 14

The weekend delivers a mix of new and nostalgic with Hendrix homages, classic tracks and fresh faces on the main stage

"Point to Jimi!" yells **Pharrell Williams** as he pays homage to Hendrix with mournful versions of 'The Star-Spangled Banner' and 'Hey Joe' in the middle of a set that includes million-selling R&B reinvention 'Happy' and Daft Punk's 'Get Lucky'. Most people point upwards, but you could point anywhere. Forty-five years after his legendary headline show on the island, Jimi's spirit has returned to haunt Isle Of Wight 2015. On Saturday afternoon, festival-goers don a mask of his face for an attempt to break an obscure world record for the most people wearing the same masks at the same time. During **Fleetwood Mac**'s headline set, Stevie Nicks, who gigged with the late guitar genius, gives him a heartfelt but bewildered shout out ("He headlined the first festival here? 40 years ago?") while Lindsey Buckingham fires out a succession of immense, cathartic guitar solos.

Chap of the weekend, however, is **The Charlatans**' Tim Burgess, who takes the reins at the Hendrix-inspired Hey Joe bar on Sunday for a programme of gigs and talks enlivened by a cheerfully woozy acoustic set by **The View**. The Charlatans' own late Sunday closer in the Big Top is a joyfully received balance of current album 'Modern Nature' and their dizzyingly groovy singles.

For those tiring of all this Hendrix worship, Friday offers up another guitar hero from a younger generation in the towering figure of **The Black Keys**' Dan Auerbach. Battling through a rain-lashed Main Stage slot, Auerbach shreds at 'Howlin' For You' and 'Fever' like it's 1970 all over again, and drummer Patrick Carney's shoulder injury from earlier in the year – sustained in a swimming accident – hasn't affected his ability to pound his kit. A final take on 'Little Black Submarines' leads off with Auerbach ripping through a lengthy intro on a vintage acoustic before Carney, organist John Wood



(Clockwise from main) Blur, Courteeners, The Black Keys and The Charlatans. (Below) Pharrell with IOW organiser John Giddings

WITH FULL BRASS AND STRINGS, BLUR'S 'THE UNIVERSAL' LIFTS OFF INTO THE NIGHT

and bassist Richard Swift pile in. They're the perfect retro-modern band for the Isle Of Wight, with the essence of counter-cultural electric blues coursing through their bulging veins, and they go down a storm, in the middle of one.

Not everyone at the festival is concerned with paying homage to long-dead heroes. Take **The Prodigy**, who put on a typically bullish, battering headline show. Jason Williamson from Sleaford Mods slopes on to reprise his "*What's he fuckin' doin'*?" chant from 'Ibiza' but otherwise it's belligerent business as usual from the overpowering rave crew, all ego and aggro. 'Voodoo People' and 'Poison' still scramble the senses but the band's pig-headed refusal to accept that 'Smack My Bitch Up' was a stupid sentiment to stick in a track ("It's a fucking anthem!" crows Maxim) sours the event.

More celebratory is **Blur**'s Saturday night show. Damon Albarn tells the crowd he lost his voice yesterday and, as he strains for the high notes on 'Badhead', his throat problems are still causing him evident pain. Fortunately, once through an early dose of 'The Magic Whip' tracks and older album oddities ('Trouble In The Message Centre', 'Trimm Trabb'), he's aided by full field singalongs for 'Tender' and, with not-so-surprise guest Phil Daniels barreling onstage, 'Parklife'. "I truly thought I wasn't going to make it here tonight," Albarn admits to the cheering crowd, as the band return for their encore. With full brass and strings, a concluding 'The Universal' lifts off into the night and he throws his head back, looking exultant and relieved.

The Isle Of Wight's bill offers so much nostalgia for the less inquisitive festival-goer (from covers band Noasis to old funk hands Kool & The Gang) it's hard for new-in-relation main stage acts like the **Courteeners** and **First Aid Kit** to stand out. Liam Fray's crew finally register with a closing one-two of 'Not Nineteen Forever' and 'What Took You So Long?' but First Aid Kit's waves of pedal steel fare better, with Johanna and Klara Söderberg enthusiastically embracing every opportunity to stop singing and dance.

Welsh teen rockers **Pretty Vicious** luck out with a Big Top slot, ripping through a breakneck 'Cave Song' with an energy matched by Telford tearaways **Hyena** attacking 'Mental Home' in the tiny Jack Rocks tent. Playing their first gig in the tent since releasing shimmering debut 'Wonderlust', poor **Kid Wave** have their potential audience siphoned away by the gale force hits of **Ash** in the marquee opposite. But as the cool guitar drones of the newcomers' 'I'm Trying To Break Your Heart' dissolve into a wall of noise, surely Jimi would approve. ■ STUART HUGGETT

THE VIEW FROM THE CROWD

Alex Whitley, 31, Bournemouth
"This year Blur blew my mind! 'Song 2' was insane as the crowd was a mass of energy. The other band I was looking forward too and didn't disappoint was The Black Keys. Fantastic live – they owned Friday night."

Erin Fry, 22, Bournemouth
"My fave moment was singing along to 'Dreams' with Fleetwood Mac and the whole crowd. Best Sunday ever."

Stacy, 36, Southampton
"I had the best experience ever. The raver in me absolutely loved The Prodigy playing 'Voodoo People'. Despite watching them in the pouring rain, it's a memory that will last a lifetime."

Sinead Duffy, 27, Telford
"I was never a massive Fleetwood Mac fan before but now I am a total convert – they were incredible. The fireworks over the crowd on the final song was the cherry on top."

ANDY HUGHES

Muse

Download Festival, Donington Park, Derbyshire
Saturday, June 13

The trio overcome a tumble to dazzle with their conspiracy-theory space rock

Earlier today, as Muse drummer Dom Howard excitedly snapped Instagram pics side-of-stage, Mike Patton of reunited alt-metal legends Faith No More wiggled his hips, pouted his lips and strutted down the Download catwalk. "Ego ramp!" he yelled gleefully, scarcely veiling his sarcasm towards self-serious metal artistes. Two hours later, Matt Bellamy bursts onto the same catwalk for his first ever Download headline set, pouncing and thrashing with such glamboyant fervour that he slips and falls in a heap mid-riff. And therein lies Muse's wizardry: you want to hate them, ridicule their delirious hubris, but then, what'd be the point? They've already done it for you.

In Matt's defence, it's been pissing it down all day at Donington Park, where weekend Satanists join antisocial renegades with goatees. Casuals and diehards wear hoodies adorned with anguished skulls, wraithlike figures and fiery orbs brandished by hellish messengers. A posse of grey-bearded overlords wander past in black ponchos, looking alarmingly like Death Eaters. It all feels strangely romantic, like a communion of misfits in love with their own mortality.

So what about Muse – illuminati fighters, glam-metal insurgents, a band whose chirpy, motormouth frontman once bought out his local shop's baked beans supply, lest England's oil suddenly run dry? Let's be honest: the world's their oyster. Fusing pop's daring and reinvention with metal's chronic heaviness, the Teignmouth trio confront childlike dreams of artistic glory with manic devotion, then become artists of those dreams.

MUSE FUSE DARING POP WITH CHRONIC HEAVINESS

Muse warned Download-goers this would be a "stripped back" set due to festival constraints, but that just means they're not flying drones over everyone's heads; with crossfire spotlights, fireworks and stagefront flamethrowers, nobody's complaining. Bouncing onstage for 'Psycho', Bellamy recovers quickly from his fall, joking, "And that's how you make an arse out of yourself!" For 'New Born', Bellamy grabs the guitar and assumes his trademark pose at the mic, back arched and chest tensed, as if primed for an energy ball to burst free. 'Hysteria' heralds euphoric scenes, before an epic suite of deep cuts – 'Micro Cuts', 'Dead Star', 'Agitated', 'Citizen Erased' – seals the deal for diehards.

A similar sense of rapture greets 'Drones' opener 'Dead Inside', a political mini-opera conspicuous for its Queen vibes even by Muse's standards. Sadly, the big-screen images flickering between fighter planes and topless, robotic bodies are far from revolutionary, and betray the pervasive sexlessness of latter-day Muse. At their best, the band mapped dazzling and contradictory extremities: alien yet primal, studious yet sexy. When the seductive 'Time Is Running Out' feeds into functional 'Drones' strut 'Reapers', you can't help wondering if they've abandoned their flair to knock out commercial ditties for 'Guitar Hero: The Riffening'.

After 16 years, innumerable festival headline appearances and seven increasingly batshit albums, we know the deal with Muse. They write killer singles about nebulous conspiracies, they tell interviewers that the president's a lizard, then they walk onstage in glitter-suits and space boots and everyone goes home smiling. But there's more to it than that, too. When Matt sits at his chromatic piano, you glimpse the obsessive teen with a hyperactive imagination, living out a fantasy of musical genius. As the band's spaceship takes off into the pop stratosphere, Muse have two jobs: to keep that fantasy alive, but also to live out its absurdity, beaming back our own delusional desires. Right now, they're making fine work of both. ■ JAZZ MONROE

8

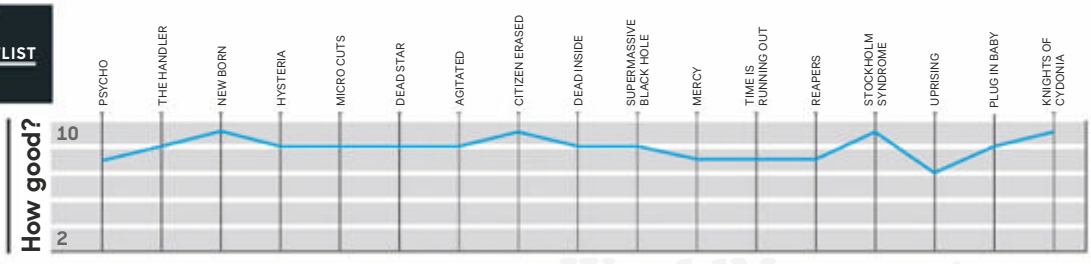
THE VIEW FROM THE CROWD

Georgia, 20, Oxford
"I've seen them four times, and this was up there. It's amazing to see them do really old songs like 'Agitated'. Even with the limited amount of stuff that they could do at the festival, it was amazing."

Esme, 16, Oxford
"I love the new riff from 'The Handler', it's so strong, but my favourite riff was 'Stockholm Syndrome'. We were on the barrier and got totally crushed singing along."

Paige, 17, Oxford
"They're incredible. Even the conspiracy theory element is cool – I was reading up on the lizard queen things. It's, er, a bit far-fetched... but it's awesome!"

SETLIST



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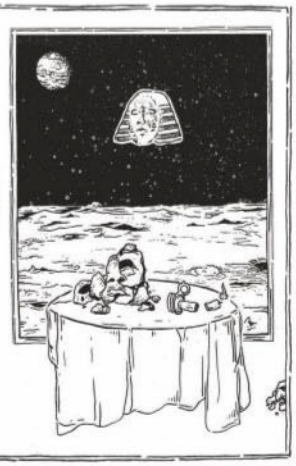

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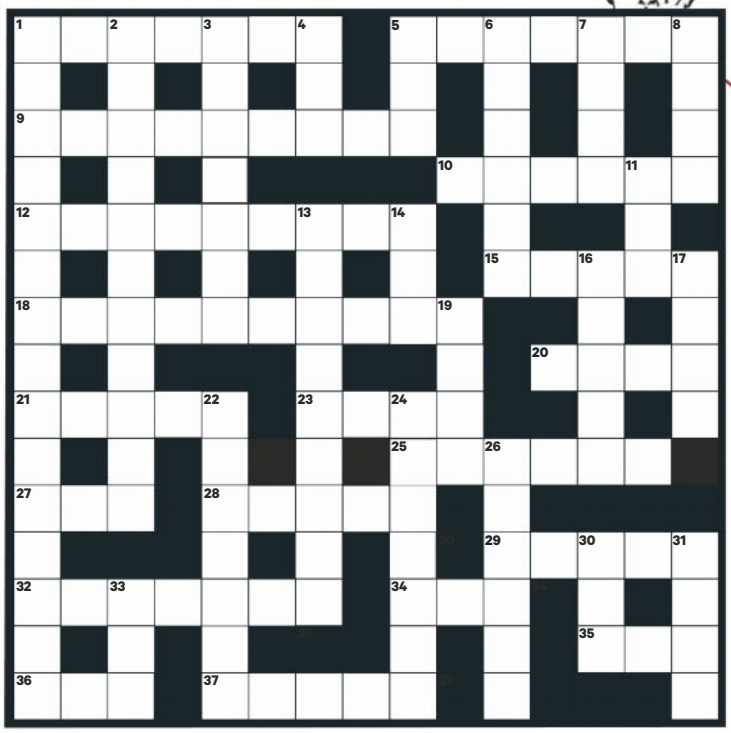

CLUES ACROSS

1+9A 'Stop The Clocks' before 'Time Flies'. Just trying to keep up with the past (7-9)
5 She's moved on from Tom Jones to Florence + The Machine (7)
9 (See 1 across)
10 Watch out for an album by Bonnie 'Prince' Billy (6)
12 Terrible trauma con by Nick Cave (9)
15+24D Kids they're following on quickly from Circa Waves (5-7)
20+18A Nick Drake counted out the remaining sheets of paper for his writings (4-6-4)
21+23A Dusty Springfield making a return (5-4)
25 Girl connected with My Chemical Romance (6)
27 Pearl Jam music taken from The Pretenders (3)
28 Theatrical stage show put on by Yes (5)
29 (See 19 down)
32 There is a different version of a song by Kim Wilde (3-4)
34 'Let Me Blow Ya Mind' she requested along with Gwen Stefani (3)
35 Kasabian took one at the end (3)
36 (See 16 down)
37 Albums '_____ For The Deaf' by Queens Of The Stone Age and '_____ In A&E' by Spiritualized (5)

CLUES DOWN

1 "*Outside the café by the cracker factory you were practising a magic trick*", 2009 (6-9)
2 'Time For Livin'' with a '60s group who had common interests (11)
3 'It Was A Good Day' for this chilled out rapper (3-4)
4 An album to worship by Rip Rig + Panic (3)
5 (See 17 down)
6+31D Perhaps only now let Brandon Flowers sing of this place (6-4)
7 "*I waited a thousand years for you to come and blow me out of my mind*", 2005 (4)
8 Dwelling on where Edward Sharpe And The Magnetic Zeros can be located (4)
11 Move quickly to get this Amy Macdonald single (3)
13 Solo Ian Brown was in total burn-out (3-6)
14 Alison Moyet making tracks in the final furlong (3)
16+36A Fronted by Gary Puckett they had a number one with 'Young Girl' (5-3)
17+5D Dismal time spent listening to Madness (4-3)
19+29A "*So if you're lonely, you know I'm here waiting for you*", 2004 (4-3)
22 Not having the album from 4 down, The Dandy Warhols brought out their own song (7)
24 (See 15 across)
26 Mental arrangement of Ultravox music (6)
30 They can be found in the 'Blue Room' and among some 'Little Fluffy Clouds' (3)
31 (See 6 down)
33 "*When the sun shines they slip into the shade and ___ their lemonade*", from The Beatles' 'Rain' (3)

JUNE 13 ANSWERS

ACROSS 1 I Can Change, 8 Mercy, 9 Modern Love, 11 Earlies, 13 Rourke, 16 Anything, 19 Vitalogy, 20 Showtime, 22 Regret, 25 Everly, 27 Myths, 28 Only, 30 Wild, 32+2D Diamonds And Rust, 35 Slag, 36+29D Lykke Li, 37 Needs
DOWN 1 I Am A River, 3 Car, 4+5D All I Gave, 6+34A Feel Real, 10 Easy Money, 12+30D If I Was, 14 Killers, 15 Days, 17 Hit Me, 18 Gee, 21 Mel, 23 Get Back, 24 Hold On, 26 Reilly, 27 Model, 31 Dogs, 33 One, 34+7D Red Eyes

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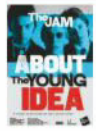
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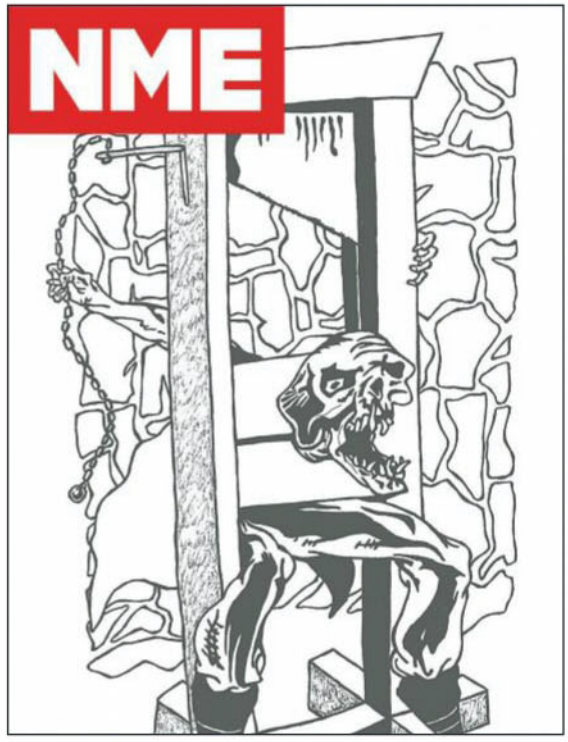

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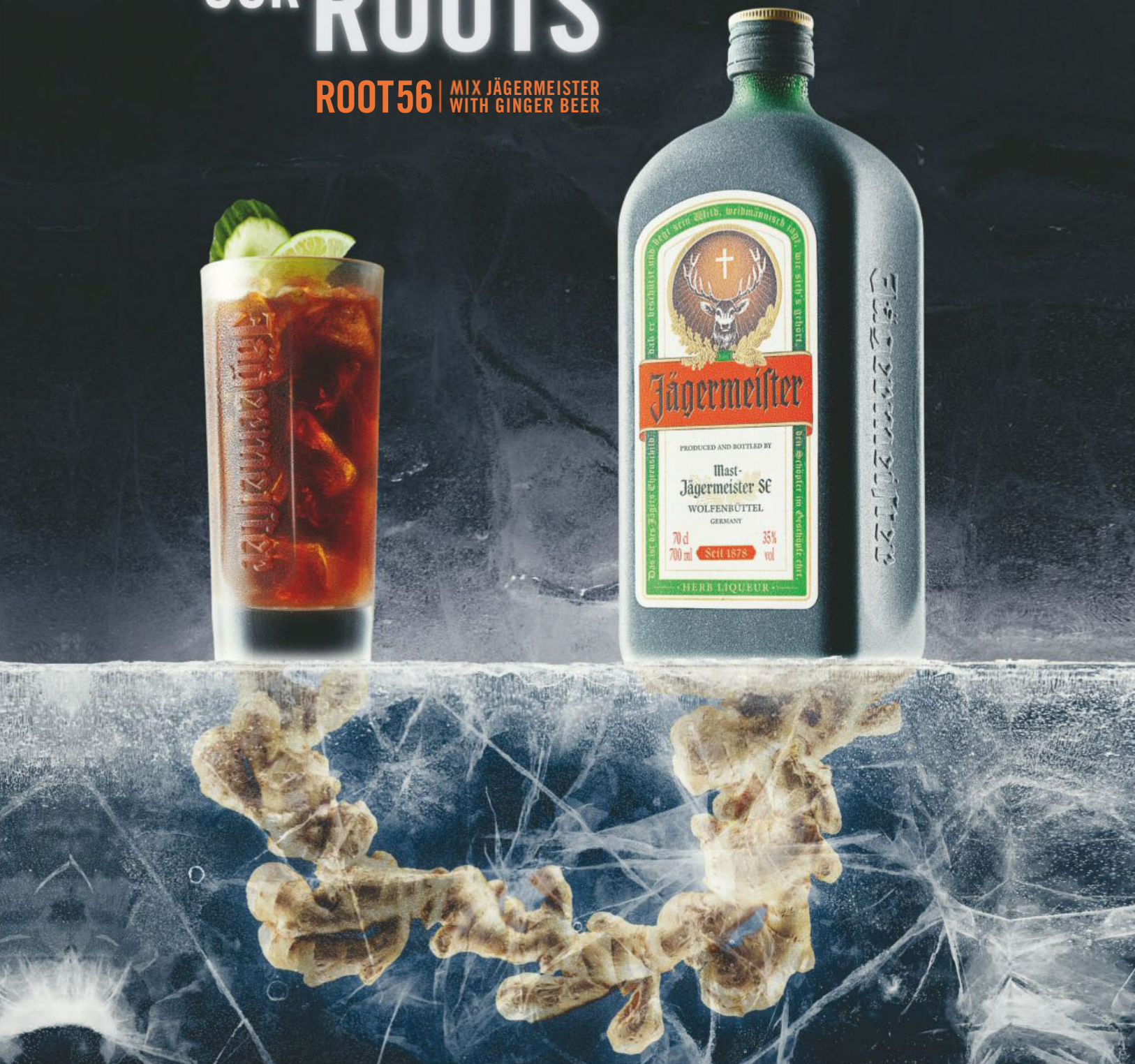

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